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The MOTION PICTURE and THE FAMILY

OCT 4 1935
MEDICAL DIV

A GUIDE TO THE SELECTION OF COMMUNITY FILM PROGRAMS

OCTOBER 15, 1934

PUBLISHED BY THE MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, INC.

ANNOUNCE A NEW PICTURE SERIES

"Secrets of Success" to Be Used in Character Training of the Young

For years educators have believed that motion pictures would lend themselves admirably to character education. For years they have groped for the ideal medium for that purpose — pictures that taught a lesson, yet were virile enough to appeal to red-blooded boys and girls.

At last they seem to have achieved success. A series of 24 one-reel motion pictures which are in reality excerpts from films that have proven commercial successes is available. Each stresses one trait which is essential to a well-rounded character.

How these pictures came into being and how they can be most effectively utilized by teachers and by character-building agencies are told below by Dr. Howard LeSourd, Dean of the Boston University Graduate School and chairman of the committee which developed the project.

To the layman it may not be a thrilling story. But to those who are familiar with the long years of experimentation that have preceded the achievement of these films it will read like a romance.

EARLY INTEREST IN CHARACTER FILMS

Almost from the time that motion pictures began their flickering portrayal of scenes and stories, far-visioned men have predicted their use in character education. Individuals and groups have proven their faith by investing large sums of money in an attempt to provide films for this purpose. The religious emphasis in these early character films was dominant and their contribution was significant, not so much in the attainment of their goals as in giving new directions for further efforts.

THE 1929 SURVEY

In 1929 at a Public Relations Conference of the Motion Picture Industry in New York. it was requested that a Committee be appointed to survey the use of motion pictures in religious and character education. Under the Chairmanship of Dr. Howard M. LeSourd, a committee of representative churchmen was appointed to conduct the study. The important finding of that Committee from the point of view of

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ENVIABLE RECORD IN FAMILY FILMS

Forty-Three of Them Have Been Previewed Since July 15th

By Mrs. William Dick Sporborg
Chairman
East Coast Preview Committee

The last few months of motion picture production have set a new record for family pictures. Between July 15th and October 1st our West and East Coast Preview Committees reviewed 91 feature films. Of that number 43, or 47.2 per cent, were of family suitability—a noteworthy increase. An additional 36 or 39.6 per cent were endorsed for adults, bringing the total of endorsed features up to 79, or 87 per cent of the entire number reviewed.

A few of these films are outstanding, due to story interest and general excellence of production. Among them we particularly noted the Alexandre Dumas historical romance. "The Count of Monte Cristo", which ranks high because of the painstaking care with which the story has been transferred to the screen. R. L. Stevenson's immortal classic, "Treasure Island", is in this same class, notable for the unexcelled artistry of its screening. "One Night of Love" is really one of the superb productions of the year. It reaches a high pinnacle of artistry and marks a definite advancement of the screen in the presentation of music.

We consider "The Barretts of Wimpole Street a beautifully staged picture, adapted and directed with rare taste and intelligence. The atmosphere of the middle nineteenth century is faithfully reproduced.

"Peck's Bad Boy" rightfully belongs in any list of notable pictures. It is a poignantly told story, human, simple and direct in the lessons it presents and beautifully photographed.

These are a few of the well worthwhile pictures. There are others for which we are eagerly watching. Because we believe that our best service is to give the public information about the pictures which will shortly come to their communities we call attention to the forecast of coming productions which appears elsewhere in this bulletin.

For the guidance of those concerned with films which best answer the demands of family entertainment, we are listing below the 43 pictures which were recom-

(*Continued on page* 3)

1934-35 SEASON UNPARALLELED IN MOTION PICTURE PRODUCTION SAYS WILL H. HAYS IN REPORT

Pictures in exhibition, in production or planned for the 1934-35 season furnish a record unparalleled in the history of the art in the use and adaptation of the major and minor classics of literature and the stage. The continuance of such a program, with public support therefor, is the surest promise that the higher not the lower dramatic themes will mark the dominant character of screen entertainment, Will H. Hays, president of the Motion Picture Producers and Distributors of America, told his board of directors in his semi-annual report.

For the season under review major producers have announced a total of 279 *titles*, exclusive of Westerns and all other untitled productions.

Of these 279 pictures, 105 will be made from outstanding novels, books and short stories.

Forty-nine pictures will be based on stage plays of outstanding merit and success.

The majority of the remaining 125 pictures are originals written by authors in Hollywood.

Of the 279 announced productions, a total of 34 pictures will be *musical* productions.

Twenty-four pictures will be *detective* yarns and *mystery* films.

Twenty-two pictures will be devoted to *historical* and *biographical* subjects. Such diverse figures as Clive, Cleopatra, Richelieu, Cellini, Jerome Bonaparte and Pasteur will walk the screens of American theatres this winter.

Comedy (not including musical comedy) will account for 22 pictures of the announced production.

In addition, there will be 12 *domestic comedies* and *eight farces.*

Twenty-one films will recount *love* stories.

Sixteen films will be *adventure* pictures, many of them filmed in far corners of the world. In addition, there will be six *aviation* pictures. Three pictures will deal with *animal* life.

Thirteen films will deal with *current social problems*, including war, divorce and its effect on children, the impact of the machine age, life in prison camps, the fate of college students on graduation, the international arms traffic, etc.

Nine films will depict *society dramas* and eight more will be *social satires.*

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WHY THIS BULLETIN?

It is the responsibility of the motion picture industry to supply a world audience with a varied and attractive program of the right kind of entertainment.

The motion picture, and even more emphatically when presented in a neighborhood theatre, is a family institution.

The industry, therefore, should aid in making available to parents, teachers, directors of religious education and socially minded group leaders authentic information regarding the special values of current motion pictures for family entertainment.

To the latter objective this Bulletin is particularly dedicated. Every month it will offer impartial evaluations of films by those who represent the Church, the school, the cultured public, and the organized effort for child welfare. It will indicate practical methods of increasing community interest in fine films.

If by this service it helps American families to select their film entertainment wisely and utilize to the full the social and cultural value of films; if it develops more discriminating standards of photoplay appreciation among all the members of the family; if it increases the demand for pictures that are worth while and wholesome, the responsibilities of the industry will be correspondingly fulfilled.

Will H. Hays

PHOTOPLAYS SERVE CLASSROOM USES

By William Lewin, Ph.D., *author of Photoplay Appreciation in American High Schools*

Keeping pace with the upward trend of American public taste in photoplays, the leading producers are offering during 1934-35 an in-

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BOOKMARKS FOR THE STUDIOUS

The Cleveland Public Library, which has been a pioneer in motion picture cooperation, has prepared many interesting bookmark reading-lists in the past, some of which have been printed in the NATIONAL BOARD OF REVIEW MAGAZINE, LIBRARY JOURNAL, BOOKLIST, and SELECTED MOTION PICTURES. We are now able to make the current lists available to our readers.

Miss Marilla Waite Freeman, Librarian of the Cleveland Public Library, has given us the following explanation as to their use:

"The Cleveland Public Library has prepared lists, samples of which are presented in this bulletin, which at the request of the local exhibitor, and at his expense, will be printed in bookmark form and distributed by the library and the theatre while the pictures are being shown in Cleveland. Libraries or other orgnizations which wish to do so may reprint the entire lists or any part of them.

"Our bookmark lists are placed on 'charging desks,' list racks and at other convenient points where people may pick them up. They form the basis of numerous bulletin-board displays of book-jackets. pictures and movie 'stills,' and of exhibits of the books themselves."

A full account of the use of bookmarks and other cooperation with motion pictures, written by Miss Freeman, appeared in the LIBRARY JOURNAL for June 15, 1929, pp. 519-524, under the heading "Tying up with the Movies: Why? When? How?" This article was reprinted in the NATIONAL BOARD OF REVIEW MAGAZINE for September - October, 1929, pp. 5-7, 14.

One of the Cleveland bookmarks appears on this page. Others are given in subsequent pages.

COLLEGE WOMEN STUDY MOVIES

The rising popularity of film study is evidenced by the fact that 15 college women in Elyria, Ohio, who last year studied the drama of many countries under the auspices of the American Association of University Women, are this year taking a course in motion pictures. The history of film-making, biographies of stars, the technique of film productions, educational and commercial uses of films, national aspects of motion pictures and pictorial composition are among the topics to be discussed. Mrs. Paul Hines will be the instructor.

As head of the Better Movies Committee of the Elyria Parent-Teacher Association, Mrs. Hines has already succeeded in having a weekly motion picture guide published in local papers and in getting books on motion picture appreciation placed on the collateral reading list for the Elyria high school.

LESSONS FROM THE MOVIES

AN EDUCATOR-CLERGYMAN COMMENTS ON THE ETHICAL VALUES OF FILMS

Presented for The Committee on Social Values in Motion Pictures by Howard M. LeSourd, Ph.D., Dean of Boston University Graduate School, Chairman.

Everybody likes to talk about a picture he has seen: the melody of the songs, the cleverness of the dialogue, the beauty of the setting, the gorgeousness of the clothes. Many wish to discuss the plot, its reasonableness, its logic and its dramatic qualities. Some there are who analyze the ethical meanings of the story—the complexities of the various situations, the consequences of decisions made and the lessons to be learned that bear upon daily living.

In order to stimulate this last approach which gives value to the theatre beyond the entertainment it provides, the Committee on "Social Values in Motion Pictures" presents its "Lessons from the Movies." It does not assume that others will agree with all its interpretations, but it hopes its suggestions will prove an inspiration to more serious thought.

The Committee wishes to interpret specifically its attitude and policy in embarking on this subject:

1. We do not propose to attempt to review every picture which has lessons for the audience. We shall review only those which can be conveniently seen.
2. We recognize that pictures are made for entertainment and not for "lessons." Therefore many fine pictures do not come within the range of our objectives.
3. We do not wish to appear as special pleaders for the "movies." People are going already by the millions. Our task is to help the serious-minded audience get the most out of certain pictures, and to form the habit of analyzing other photoplays from an ethical point of view.
4. It is our hope that these reviews will stimulate ethical discrimination among theatregoers which will create added support for the better pictures.

THE AGE OF INNOCENCE
(RKO-Radio)

In this picture no great moral lesson cries at you from the screen; rather one goes away from seeing the picture asking himself questions. Only the bigot will answer in platitudes of a traditional moral code or of a modern flippancy which ignores the basis of social stability founded on respect for personality.

One seeing the picture could naturally ask himself the following questions:

1. Is social form or custom cruel and unjust, and is it frequently shallow and often hypocritical?
2. Are our decisions in life based on respect for all the personalities concerned, and on a desire to help each to find his greatest happiness?
3. Do sacred obligations once taken constitute a lifelong responsibility, within which one should seek his joy and usefulness?
4. While each has the right to make his own decisions are there inalienable rights of others that must not be violated?

The picture leaves the definite impression that the old order had something of imperishable value that the new dare not lightly cast aside.

THE BARRETS OF WIMPOLE STREET
(M-G-M)

This film portrays the struggle of a spirit that dominates and shadows the lives of others in the pursuit of its own self-centered interests.

Some of the lessons in this great picture are:

1. Through deep interest in something outside the physical, handicaps that are physical can be overcome.
2. In shouldering other people's burdens you strengthen your own character.
3. If you want something of true value that does not violate the personalities of others strive to attain it at all costs.
4. Don't become so self-centered that you forget the happiness of others for in so doing you lose your own peace of mind.

THE COUNT OF MONTE CRISTO
(United Artists)

You will find here more than another source for day dreams of power and romance. The picture has a message that might be summarized thus:

Don't give way to self-pity and resignation even though the odds seem insurmountable. Make the best of the situation by summoning all your powers of ingenuity.

Don't let the spirit of retaliation brutalize and blind you into a condition of incompetency.

The need for justice and fair dealing among people should inspire the full dedication of life to the social good.

Interest in social reconstruction to be effective and permanent must be lifted above selfish interests.

The picture would be stronger from a character point of view if at the end one were convinced that the Count's zeal for justice would carry him beyond his program of revenge.

THE FOUNTAIN
(RKO-Radio)

THE FOUNTAIN makes one feel that there is a depth to life which many caught in the whirl

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VISUAL EDUCATION MATINEES

"Visual Education" matinees are an interesting and profitable enterprise in Moberly, Missouri.

Sponsored by the Better Films Council they are held once a week or once a fortnight at four in the afternoon. The program includes a feature film, a comedy and an education film all of which have been previewed by the Council. Tickets are 10 cents and are sold only through the schools, each school receiving one-fourth of the proceeds for the tickets it sells. Members of the school board and teachers are invited as guests.

"THE AGE OF INNOCENCE"

Social life in New York in the 1870's

Some Books You Will Enjoy
Suggested by the
CLEVELAND PUBLIC LIBRARY

Stories of Old New York

The Age of Innocence, *by Wharton*
Brownstone Front, *by Gabriel*
The Last of the Knickerbockers, *by Viele*
New Year's Day, *by Wharton*
Sandoval, *by Beer*

"A Backward Glance"

From the 70's to 1900

My New York, *by Wright*
The Dreadful Decade, *by Seitz*
Julia Newberry's Diary, *by Newberry*
Heritage of Years, *by Wolcott*
The Mauve Decade, *by Beer*
The Girl from Rector's, *by George Rector*

Edith Wharton

A Backward Glance, *by Wharton*
Edith Wharton, *by Lovett*
Edith Wharton "Costuming the Passions" in "The Main Stream," *by Sherman*

Printed by the courtesy
of the

....
(Name of Theatre)
Presenting
"THE AGE OF INNOCENCE"

Gift
Publishers
Sept 27 '35

1934-35 SEASON UNPARALLELED

(*Continued from Page* 1)

In addition to the many musical productions with similar themes, there will be two pictures of *radio broadcasting* and three devoted to *vaudeville and theatrical life.*

Musicians and artists will be leading characters in five productions.

Many other themes and treatments are in process of formation, adaptation or decision in accordance with producers' knowledge of the requirements of self-regulation under the production code of the industry.

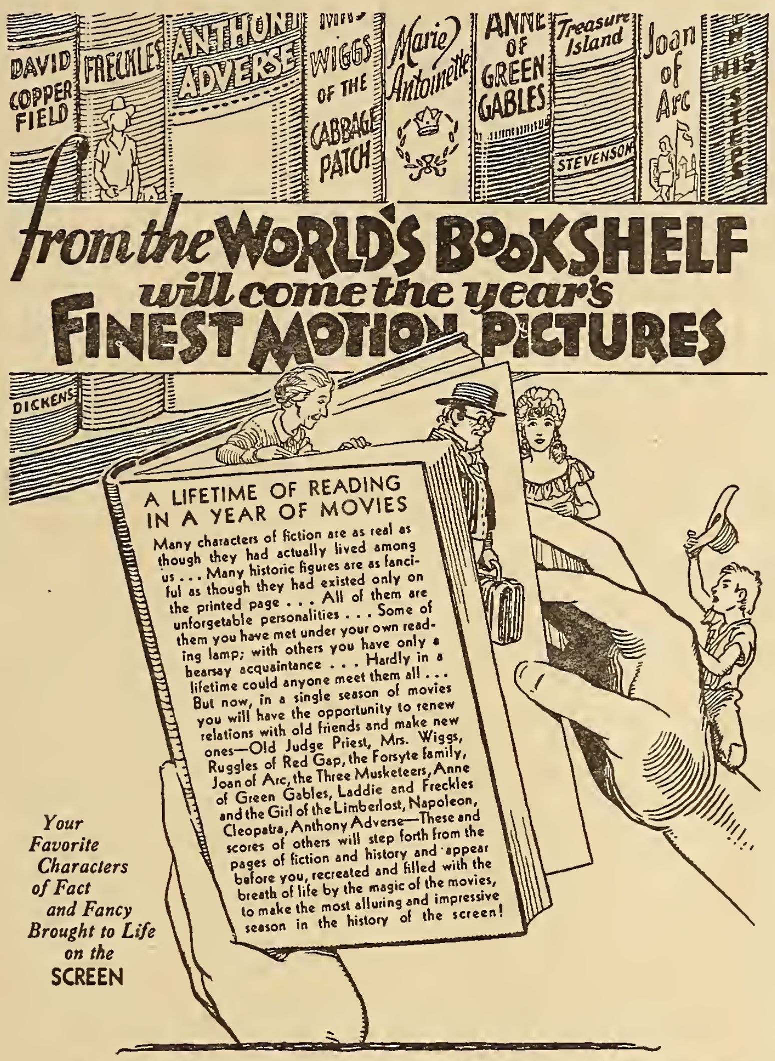
Among the masters of literature whose works have been or will be adapted to screen productions for the coming season are: Dante Alighieri, William Shakespeare, Charles Dickens, Edgar Allan Poe, Count Leo Tolstoy, Sir Edward Bulwer-Lytton and Alexandre Dumas.

The works will also be seen of such leading novelists, playwrights and popular writers as: Sir James Barrie, Booth Tarkington, H. G. Wells, John Galsworthy, Charles G. Norris, Hugh Walpole, Hervey Allen, Karel Capek, Irvin S. Cobb, Edna Ferber, Pearl Buck, Louis Bromfield, Maxwell Anderson, Arthur Somers Roche, Anita Loos, Vicki Baum, Harry Leon Wilson, Alice Duer Miller, Octavus Roy Cohen, Frederick Lonsdale, W. E. Woodward, Charles MacArthur, Margaret Ayer Barnes, Lloyd C. Douglas, Ward Morehouse, Ian Hay, Paul Green, Roland Pertwee, Charles Morgan, John Van Druten, Dawn Powell, Charles Francis Coe, Ferenc Molnar, Sinclair Lewis, Sir H. Rider Haggard, Jack London, Stefan Zweig, Willa Cather, George Ade, Edith Wharton, Rafael Sabatini, Kathleen Norris, I. A. R. Wiley, Gene Stratton-Porter, Donald Ogden Stewart, Sidney Howard, John Emerson, Laurence Stallings, S. S. Van Dine, Sophie Kerr, Clarence Budington Kelland, Robert E. Sherwood, Katharine Brush, Alice Hegan Rice, L. M. Montgomery, Alice Teasdale Hobart, Frances Noyes Hart, Louis Weitzenkorn, Hugh Strange, Walter B. Pitkin, Frank Craven, Anne Austin, Benn W. Levy and Guy Gilpatric.

The outstanding fact of the present record as compared with that of the previous season is the very large increase in the number of films to be made from the great classics of literature and the stage and from books that have won a place in the hearts of many millions of readers.

In the realm of specific entertainment themes, the most significant change is in the great increase in the number of historical and biographical films. From a mere one per cent of such motion picture productions last year, films in this classification constitute over seven per cent of the announced output for the coming year.

Musical films, likewise, show an important increase. Comedy in its various classifications indicates no falling off of popularity, while the number of detectve and mystery themes, favorites of millions, remains constant.



A LIFETIME OF READING IN A YEAR OF MOVIES

Many characters of fiction are as real as though they had actually lived among us . . . Many historic figures are as fanciful as though they had existed only on the printed page . . . All of them are unforgetable personalities . . . Some of them you have met under your own reading lamp; with others you have only a hearsay acquaintance . . . Hardly in a lifetime could anyone meet them all . . . But now, in a single season of movies you will have the opportunity to renew relations with old friends and make new ones—Old Judge Priest, Mrs. Wiggs, Ruggles of Red Gap, the Forsyte family, Joan of Arc, the Three Musketeers, Anne of Green Gables, Laddie and Freckles and the Girl of the Limberlost, Napoleon, Cleopatra, Anthony Adverse—These and scores of others will step forth from the pages of fiction and history and appear before you, recreated and filled with the breath of life by the magic of the movies, to make the most alluring and impressive season in the history of the screen!

Your Favorite Characters of Fact and Fancy Brought to Life on the SCREEN

THIS ADVERTISEMENT PUBLISHED IN THE INTEREST OF BETTER PICTURES BY

(Insert Name of Local Theatre and Manager in 12-pt. Caslon Bold)

AN INTERESTING DEVICE OF FOX WEST COAST THEATRES TO STIMULATE INTEREST IN FILMS MADE FROM LITERARY CLASSICS

GET CREDITS FOR MOTION PICTURE STUDY

So important are motion pictures considered in the Madison Junior-Senior High School of Rochester, New York, that the 25 senior students whose enthusiasm for films led them to form the Madison Cinema Council meet during school hours and get school credit for their work.

The boys and girls are often guests of the theatre managers when there is an outstanding film, carry identification cards which permit them to see certain pictures at reduced rates, have visited a projection room to watch the wheels of the industry go around and present both written and oral criticisms of the pictures they see.

"The class is really developing a splendid critical attitude. It is surprising how keen their insight is," says Miss Margaret W. Holley, faculty member in charge.

BOOSTS ATTENDANCE AT BETTER FILMS

Until the depression interfered, a monthly program card indicating the attractions in neighborhood theatres which had been endorsed by the Motion Picture Commmittee of the Omaha North Side Woman's Club was distributed to every family in that section of Omaha. The project was worked out with the cooperation of local managers, who willingly checked their bookings with the committee's endorsed list.

When funds failed, the North Omaha Booster, which is distribted free to every household in North Omaha, was persuaded to publish a weekly list of recommended films. Managers have noticed a marked increase in attendance at worthwhile pictures.

ENVIABLE RECORD IN FAMILY FILMS

(*Continued from Page* 1)

mended for the family audience by West and East Coast Preview Committees between July 15th and October 8th:

Title	*Producer*
Adventure Girl	RKO
Barretts of WimpoleStreet	M-G-M
Big Hearted Herbert	Warner
Caravan	Fox
The Cat's Paw	Fox
Charlie Chan's Courage	Fox
Chu Chin Chow	Fox
Circus Clown	First Nat'l
Count of Monte Cristo	United Artists
Dude Ranger	Fox
Elmer and Elsie	Paramount
The First World War	Fox
Friends of Mr. Sweeney	Warner
Gift of Gab	Universal
Girl of the Limberlost	Monogram
Handy Andy	Fox
Have a Heart	M-G-M
Here Comes the Navy	Warner
The Human Side	Universal
Jane Eyre	Monogram
Judge Priest	Fox
King Kelly of the U. S. A.	Monogram
The Last Gentleman	United Artists
Love Time	Fox
A Man's Game	Columbia
The Moonstone	Monogram
Murder in the Private Car	M-G-M
The Old Fashioned Way	Paramount
One Night of Love	Columbia
Peck's Bad Boy	Fox
Randy Rides Alone	Monogram
Rocky Rhodes	Universal
Romance in the Rain	Universal
Servants' Entrance	
She Learned About Sailors	Fox
There's Always Tomorrow	Universal
Treasure Island	M-G-M
Wagon Wheels	Paramount
Wake Up and Dream	Universal
Whom the Gods Destroy	Columbia
The World in Revolt	Mentone
World Moves on	Fox
You Belong to Me	Paramount

Since short subjects are an important phase of the family program our preview committees have been giving much attention to them. In the period between August 1st and October 1st 79 short subjects were reviewed, 65 of which—an unusually large percentage—were endorsed for the family.

Some of these shorts our committees found of special interest. Such, for example, were:

Peculiar Penguins—A Silly Symphony in Technicolor, Walt Disney, United Artists; The Orphans' Benefit, Walt Disney, United Artists; Yellowstone National Park, Principal Pictures Corp.; The Grantland Rice Sportlights Series, Paramount; The Magic Carpet Series, Fox; World of Sport Series, Columbia; Going Places with Lowell Thomas, Universal; Stranger Than Fiction, Universal; Paramount Pictorial Series, Paramount; Fitzpatrick Travel Talks, M-G-M; Tomorrow's Citizens, Atlas Film Corp.

NORTH CAROLINA HAS RIGHT IDEA

Managers Encourage High Grade Pictures

That theatre managers can play an important part in promoting attendance at motion pictures of the finer grade, is indicated by the thorough-going advertising campaign along these lines which has just been developed by Roy L. Smart of North Carolina Theatres, Inc., for the managers in his territory.

From Mr. Smart's letter of instructions to his managers we quote briefly as follows:

"Please arrange with your newspapers to publish on Sunday a summary given by the West and East Coast Preview Committees on all feature pictures which are to play our theatres during the week. The purpose of doing so is primarily to afford a dependable guide to parents by which they may select entertainment for their children.

"It is our purpose to encourage the production of more pictures of the very best type by encouraging attendance and voting box office approval on these pictures. Every outstanding attraction should have a special advertising analysis and campaign.

"In cases where you have a limited advertising budget, try to reach the people in your community who appreciate fine pictures through advance screenings, followed by publication of the comments of the previewers, announcements at schools and clubs, individual telephone calls, mimeographed and personal letters.

"Give maximum advertising to such pictures as 'Little Women,' which are not only of the highest type but also draw increased business.

"Advertise as suitable for a family group pictures which may not be particularly educational but are good, clean entertainment. Procure a stock trailer emphasizing this angle.

"Leave off any reference to children in advertising splendid pictures which while not injurious to children may not be understood by them. Where pictures are definitely adult entertainment carry in your advertisements "Recommended for Adults Only" or "Children will neither understand nor enjoy this attraction."

"As a means of helping educate the public, encourage the publication of editorials which tend to increase attendance at better pictures."

"Keep your public posted on the splendid progress which the screen is making in raising the standard of motion pictures."

PHOTOPLAYS SERVE CLASSROOM USES

(*Continued from page* 1)

creasing number of pictures which will interest educators.

Encouraged by this upward trend, the leaders of the photoplay appreciation movement, a movement which was begun under the auspices of the National Council of Teachers of English, are extending the scope of their materials and activities so as to include the interests not only of English teachers, but of all teachers. Photoplays at their best can serve as excellent visual aids to teachers of history, of economics, of civics, of sociology, of art, of music, of business practice, of journalism, of foreign languages and literatures, of science and health, as well as of English. Through the study of pictures, indeed, all human knowledge and activity may be interrelated. Visual education thus serves as a stimulus towards desirable correlations, and the study of pictures becomes a powerful means of integrating elements of the curriculum so that the student sees these elements as parts of an organic whole.

From the standpoint of the teacher of literature, the procession of screen translations of literary classics, major and minor, is of greatest interest. For the best of these, the National Council of Teachers of English has been publishing study-guides, with keys and manuals for discussion leaders. The most recent guide is for *Treasure Island**

In the following list of recent and current films teachers may find suggestions for fresher methods of approach to the needs and natural interests of children and young people:

Treasure Island, a notable Metro-Goldwyn-Mayer production, directed by Victor Fleming. The cast includes Wallace Beery as Long John Silver, Jackie Cooper as Jim Hawkins, Lionel Barrymore as Captain Billy Bones, Otto Kruger as Doctor Livesey, Lewis Stone as Captain Smollet and Chic Sale as Ben Gunn. The make-believe spirit of Stevenson's classic of adventure has been delightfully captured in this screen version. Settings and dialogue adhere closely to the text. The film excels in pictorial beauty and in sustained dramatic suspense. The character of Long John, which has been softened a bit, affords an interesting opportunity for classroom discussion. How pleasantly embarrassing it is to learn that the demand for copies of the Stevenson text is so great that public libraries are unable to supply enough copies and that pupils are purchasing copies of the book for their home libraries as a result of interest in the film! Teachers of history will find the settings, costumes and properties interesting and useful as illustrative of eighteenth-century English life on land and sea.

Wagon Wheels, a stirring Paramount production, directed by Charles Barton. Based on Zane Grey's novel, "Fighting Caravans," this new treatment of the covered-wagon theme will interest every teacher of American history. Youngsters can learn more about the epic of America from this film in ninety minutes than from anything they could possibly read in that time. As an illustration of the basic conflict between the pioneer and his frontier environment, found in many works of American literature, the photoplay is a significant one for teachers of English. The onward march of westward expansion is a subject which lends itself to thrilling cinematic treatment. In the pictorial design of the winding caravan, moving bravely into the wilderness, teachers of art will find something that boys and girls should be taught to appreciate. The dramatic incidents that occur along the old Oregon trail abound in opportunities for deft directorial touches which Mr. Barton has used most entertainingly. His handling of Billy Lee, four-year-old actor, in the development of sentimental touches and comic relief, is altogether delightful. Interwoven with the grandeur of the theme are intimate, down-to-earth episodes calculated to appeal to every member of the family. The musical score is an inspiring one, and the melody of the song, "Wagon Wheels," in the mood of "Ol' Man River" is beautifully appropriate to the theme.

Our Daily Bread, a socially and artistically significant United Artists release, directed by King Vidor. Andre Sennwald, New York Times critic, hails this production as "the most significant cinema event of the year." Timely in theme, brave and sincere in treatment, unusual in casting, and skillful in camera technique, the photoplay takes rank at once with Mr. Vidor's previous achievements, "The Big Parade." "Hallelujah," "The Crowd," and "Street Scene." It is a story of the cooperative struggle of a group of unemployed men and women to win a living from the soil. The final sequences of the film are notable examples of the use of montage and visual rhythm, rising to a brilliant crescendo of cooperative triumph. In mood and atmosphere, as well as in technique, Mr. Vidor's picture is comparable to the more artistic photoplays of the Russian school. Like Mark Sandrich in the comedy field, Mr. Vidor has in the field of sociological drama, made successful use of the methods of Eisenstein and Pudovkin. Apart from its cinematic excellences, the new Vidor film will interest teachers because of its thought-provoking subject-matter. A student must be made of stone or wood if he is not

(*Continued on page* 7)

CAMBRIDGE THEATRE TRIES NICKEL REFUND

Device Woos Children From Adult Film

When they don't want children to see adult films in Cambridge, Massachusetts, they give them a nickel back.

At least that was what Stanley Sumner, manager of the University Theatre, did to toll children out before a film which was unsuited to them went on.

The University Theatre runs a double feature bill and does not ordinarily cater to children. But when "Little Orphan Annie" came along the management wanted the young folks to see the film. But Mr. Sumner didn't want them to stay on for the subsequent feature picture which was distinctly for an adult audience.

And so on a midweek afternoon the theatre advertised a program of short subjects a half hour before the usual opening, to be followed by "Little Orphan Annie"—and offered a five-cent rebate to all children leaving the theatre prior to the time of the regular showing, 3:15 o'clock.

Two box office windows were inadequate to give out the nickels and three lobby exits had to be called into play. Thirteen hundread and fifty nickels had to be refunded in an incredibly short time.

And as Mr. Sumner's average afternoon business for children—even on a Saturday—is about one hundred admissions he concluded that the "nickel back" policy pays.

AS THEY DO IT IN NORRISTOWN

Although the Senior Mask and Wig Club of Norristown, Pa., high school was originally formed as a dramatic club, motion pictures are now pre-empting a generous part of its program.

The club first took up the subject last spring and several interesting programs on motion pictures were presented, the boys and girls draughting for information upon such sources as the National Board of Review Magazine, "Teaching Motion Picture Appreciation" by Elizabeth Watson Pollard and "How to Appreciate Motion Pictures" by Dr. Edgar Dale.

Miss Emma Bright, faculty advisor, finds the new study very stimulating. "It increases pupil interest in pictures discussed," she says. "Besides looking for good points in approved pictures, the students enjoy noticing lack of continuity and discussing the probability or improbability of sequence of cause and effect. I consider this a valuable contribution to their motion picture experience."

DRAMATIC HITS WILL BE FILMED

An Excerpt From Mr. Hays' Report

The stage will contribute largely to this season's screen productions. Dramatic hits which will find their way into celluloid are;

What Every Woman Knows, Sir James Barrie
The Little Minister, Sir James Barrie
R.U.R., Karel Capek
The Barretts of Wimpole Street, Rudolf Besier
The Firebrand, Edwin Justus Mayer
Cardinal Richelieu, Sir Edward Bulwer-Lytton
The County Chairman, George Ade
Biography, S. N. Behrman
The Wind and the Rain, Merton Hodge
That's Gratitude, Frank Craven
Wednesday's Child, Leopold Atlas
No More Ladies, A. E. Thomas
Forsaking All Others, Edward Roberts and Frank Cavatt
Her Master's Voice, Clare Kummer
A Woman Lies, Ladislaus Fodor
The Good Fairy, Ferenc Molnar
Milky Way, Lynn Root and Harry Clork
The Proud Princess, Edward Sheldon and Dorothy Donnelly
Firebird, Lajos Zilahy
A Present from Margate, Ian Hay and A. E. W. Mason
Big Hearted Herbert, Sophie Kerr and Anna S. Richardson
The Human Side, Christine Ames
By your leave, Gladys Hurlburt and Emma Wells
The Man Who Reclaimed His Head, Jean Bart
The Ace, Hermann Rossman
Her Excellency's Tobacco Shop, Luzlo Bus Fekete
False Dreams Farewell, Hugh Strange

CIRCULARIZE PATRONS WITH REVIEWS

Reviews of West and East Coast Preview Committees are now placed in the hands of 25,000 to 30,000 theatre patrons monthly as a part of the "clean-advertising" campaign inaugurated by the Fox West Coast Theatres.

Not only are the reviews circulated, but the theatres are noting in their advertising whether the films they are playing are suitable for the Family or only for Adults.

A further extension of the plan will be to carry a special seal in their advertisements which designates family type pictures.

The elaborate series of advertisements of films made from famous books—two of which are presented in this bulletin—is another of many novel devices employed by Fox West Coast Theatres to stimulate interest in wholesome films.

Patrons are watching with approval the Fox experiment in the firm belief that it will inspire other managers to go and do likewise—and that improved standards of community taste will inevitably result.

OUT FROM HOLLYWOOD

By Mrs. Thomas G. Winter

Perhaps the most delightful thing that is marking screen production at this particular moment is the revelation of the new "three color" process which, together with the music that goes with it, is a thing of delight. Away from the crudeness and over-emphasis of the first efforts at color, the new pictures have delicacy and transparency and charm. You could dip your fingers in the waves of "Fingal's Cave," which truly calls itself "moods of the sea and caves" and calls Mendelssohn to its musical help; or feel all the spell of the desert from sunrise to sunset in Death Valley, with Rimsky-Korsakov's music in "Hymn to the Sun." These are but two of the MUSICAL MOODS that Audio Productions are giving us—and perhaps the "Monastery Garden" is the loveliest of them all. Just beauty. No story.

Even when colors do not show on the screen, they play a big part in studio psychology. You may rest assured that actors are not dressed in black and white but that directors have long since learned that colors help to make or mar the moods of their players and that certain colors bring out the best in their human material. For example, little Shirley Temple in making BABY TAKE A BOW, was found to do much more brilliant acting when she was garbed in a light colored coat and cap than when they tried her in dark blue. Shirley's screen togs must fulfill a number of requirements. They must be outstandingly smart and a little ahead of fashion. They must be simple of cut and line as befits a five-year-old child. They must be made from materials that will clean and press easily. for this "tom-boy" has never been known to sit still for five minutes at a time. They have to be of pastel colorings to match the pink and white and gold beauty of Shirley herself. Janet Gaynor loves green and blue and brown in her costumes, even when you see her merely in black and white.

Fox is working on BACHELOR OF ARTS. This may be the reply to the furious criticisms of college life as shown in the films. At any rate, its author is John Erskine of "Private Life of Helen of Troy" fame and himself a professor at Columbia. The adaptor to film form is Lamar Trotti, a college man with whom you picture lovers have become acquainted through "Judge Priest" and "The Man Who Dared." College boys and girls play student parts and the backgrounds are taken at Pomona College, which is one of the loveliest and most well bred of the Pacific Coast colleges.

Metro-Goldwyn-Mayer after interminable starts and stops is at work on DAVID COPPERFIELD (you will remember that Universal has just finished an admirable rendering of GREAT EXPECTATIONS). Hugh Walpole has been out here converting this Dickens story into its film form. At last that difficult question of who can play the child, David, has been settled. (Of course we all love little David better than big David). Freddie Bartholomew is to be the child—a dear little English boy who came to this country with his aunt hoping against hope that he would get the part. With Charles Laughton as Micawber and Frank Lawton as older David—with Lionel Barrymore as Dan Peggoty and Edna May Oliver as Betsy Trotwood—with Lewis Stone and Roland Young and Maureen O'Sullivan and Una O'Connor and more and more and more in the cast, perhaps the spirit of Charles Dickens will be lived up to.

Meanwhile, R. K. O. has built a quaint Scotch village in Laurel Canyon so that Auld Licht Church and Thrums Village, of LITTLE MINISTER fame, seem to have sprung into life in California. Of course Katharine Hepburn is to be that wayward fine lady who would be a gypsy and is caught by love in her own toils. There came a cable message from Sir James Barrie congratulating Robert Watson, the technical director, on her selection for the part. Meanwhile, also, Italy gives her an award for distinguished acting. Hugh Walpole lists her among the ten most interesting people of today. Such a transformation has two years wrought in Miss Hepburn's life. All of which makes appropiate a quotation from Mitchell Leisan—"If you're beautiful, stay away from Hollywood. The less attractive girls are getting all the breaks and beauty is starving in Hollywood today. The growth of realism demands that our characters—the housewife, the shop girl, the cashier, the typist—must look like real people. The Ziegfeld beauty belongs on the stage, not in an office. Directors much prefer the less attractive girl who thinks of her part and not of her appearance." Yet he adds, "Personality is still in demand."

Hollywood is still dreaming with "Midsummer Night's Dream" as the great Max Reinhardt presented it for seven nights at Hollywood Bowl before audiences of 20,000 or so a night. A dream it was to sit there in semi-darkness under the stars and watch that pageant of color and light, of farce and drama, and above all of exquisite fairy dancing, caught in the cup-like hills behind Hollywood. And there is no use in trying to tell about Puck, for there never before was on sea or land or in the clouds such a puckish Puck. And now Warner Brothers has contracted with Reinhardt to try to re-create his "Midsummer Night" on the screen. We shall see.

LITERATURE COMES TO THE SCREEN

Also Quoted From Mr. Hays' Report

Many great works of literature which will become screen features this season are listed below. For several of these pictures, we are informed, study guides for schoolroom use are now being prepared by the National Council of Teachers of English.

The Inferno, Dante
Midsummer Night's Dream, Shakespeare
The Raven, Poe
The Last Days of Pompeii, Bulwer-Lytton
David Copperfield, Dickens
The Count of Monte Cristo, Dumas
Resurrection, Tolstoy
The Forsyte Saga, Galsworthy
Great Expectations, Dickens
Call of the Wild, London
She, Rider Haggard
The Three Musketeers, Dumas
The Mystery of Edwin Drood, Dickens
The Good Earth, Pearl Buck
Mrs. Wiggs of the Cabbage Patch, Rice
Freckles, Stratton-Porter
Anthony Adverse, Allen
The Scarlet Pimpernel, Orczy
Laddie, Stratton-Porter
Babbitt, Lewis
The Lost Lady, Cather
The Age of Innocence, Wharton
Anne of Green Gables, Montgomery
Sutter's Gold, Cendrar

"TRUTH IN ADVERTISING" PAYS

If you don't believe "Truth in Advertising" pays, ask J. L. Gring, manager of the Erlen Theatre, Philadelphia.

Cooperating with Better Films groups he prints on his programs critical estimates of motion pictures made by the West and East Coast Preview Committees—whether they are complimentary to his own pictures or not. The audience classification for every film, as indicated by these groups, is also given.

A gratifying attendance at the finer pictures and the warm appreciation of the better elements in the community have been the results.

IT WORKED IN CINCINNATI

Under the aegis of two Mothers' Clubs—the Hyde Park and Kilgour Parent-Teacher Associations—successful Junior Matinees were carried out all last winter in Cincinnati and are to be resumed again this month. Mr. Horace Wersel, maanger of the Park Theatre, cooperated in the project. The series was not only successful from the standpoint of attendance but also financially—which proves that it can be done!

ANNOUNCE A NEW PICTURE SERIES

(*Continued from Page* 1)

this present project was that in view of the widespread demand, definite efforts should be made to provide suitable motion pictures for religious and character education.

THE PROGRAM FORMULATED IN 1931

In 1931 a program was formulated after a further study of expert opinion in the field of character education. It became evident that the type of picture most widely approved was one which presented a life-situation or problem that could be discussed. The practicability of producing such pictures was carefully studied and abandoned only after financing them seemed impossible and production problems seemed quite insurmountable. The plan evolved seemed to meet both obstacles. It proposed to take these situations from photoplays. The cost would be relatively insignificant and the pictures, superb in art and technique, would depict every-day problems without any patent effort to improve the audience! Previous production in this field lost its effectiveness largely through its obvious intent.

PROGRESS WAS SLOW

The plan was offered to the producers, received courteously and taken under advisement. Financial help was sought from many sources, but none was made available. The small committee interested began to list the pictures in which suitable situations appeared. Finally, in the spring of 1933, a photoplay for experimental purposes was secured, and this was soon followed by a second. From these two pictures, three one-reel life-situation films were cut and showings arranged. The response was so hearty, the approval of educators and religious leaders so unanimous that further development became inevitable. The Motion Picture Producers and Distributors of America, Inc., at the request of the Committee, backed by an array of impressive testimonials, consented to cooperate in a demonstration to determine the contribution which extracts from feature pictures might make to programs of character education.

Twenty-four one-reel subjects will be ready during the Fall. The initial experiments were carried out with two pictures cut from the Fox film, YOUNG AMERICA, one subject from the First National photoplay, ALIAS THE DOCTOR, and two from the Universal feature picture, TOM BROWN OF CULVER. The first seven finished demonstration pictures have been taken from the following Paramount films, HUCKLEBERRY FINN, SKIPPY, SOOKY, BROKEN LULLABY, CRADLE SONG and SIGN OF THE CROSS. The demonstration program will include 24 one-reel subjects.

The pictures have been designed to suit three age groups, children, adolescents and adults, although some of them will serve equally well for all age levels.

FIRST YEAR A DEMONSTRATION PERIOD

This first year is termed a "demonstration period," during which time reactions of teachers and pupils in the use of the series will prove the value of this addition to the resources of character developing agencies. Because of the limited number of prints that will be made, wide distribution is impossible, and only those individuals and groups who will become real cooperators in this experimental project will be able to secure pictures. The committee desires, however, to have these pictures used in as many different situations as possible.

There will be no rental charge for non-theatrical use of the pictures during the demonstration period. All who show the pictures, however, are expected to pay transportation charges from and to the distribution center. No admission may be charged to any showing by those who use these pictures on the above basis. Those who are promoting this program desire that it shall never be a profit-making enterprise. When the project is in full swing, rentals from pictures will cover only the costs of editing the pictures, of the preparation of "Discussion Outlines," and of distribution.

Since the pictures will be on 35mm safety film, individuals, groups and agencies who wish to use the films will be limited to the following plans:

1. *Cooperation with local theatres.* Arrangements can be made with many local theatre managers to have special showings of these pictures. A suitable time can be selected when the regular programs in the theatres are not scheduled, such as Saturday morning. These pictures may become a part of a "Special Program for Children" at which other pictures might be shown, such as Walt Disney's creations and educational shorts. Under such an arrangement as this the actual discussion of these pictures would take place in the schools, churches or regular meetings of the organizations participating. Such an arrangement as this is not ideal, for usually not all the children present in the group for discussion can attend the showing of the picture, and the lapse of time between seeing the picture and talking about it will permit a loss in vividness of impression and in readiness for discussion. The use of printed questions which will be supplied to stimulate thought and conserve the impressions made by the picture will offset somewhat this disadvantage. Under present conditions in many places, however, this will be the best arrangement possible.

2. *Use in Schools, Churches and Social Agencies Equipped with 35 mm Sound Projectors.* There are a few of these institutions scattered through the country that are prepared to make the "Secrets of Success" a part of their program immediately. Such institutions will know best in the light of explanations in this manual how to adapt the series to their needs. A summary of the 24 pictures available will be a guide in selection.

In the public schools the picture will probably be shown in the auditorium to a large group, followed immediately by a talk or discussion. Probably the best results could be obtained, however, by having the pupils return to their individual rooms for the discussion.

In churches and social institutions showings can be arranged for particular groups, allowing time for the discussion that follows.

3. *Rental of Sound Equipment.* The organizations which are especially anxious to use this series can probably arrange for rental of sound projectors and screens at prices within their means.

During the coming year the physical distribution of prints will be conducted directly from the office of the Motion Picture Producers and Distributors of America, Inc., but requests for the use of these films should be sent to the chairman of the committee, Howard M. LeSourd, 688 Boylston Street, Boston, Mass.

WHY THEY WILL BE EFFECTIVE

It seems appropriate in this introduction to state the reasons why the Committee and others think that these films will meet a definite need of character-building agencies. They are:

1. Interest—Since these pictures are cuts from photoplays, generally exhibited in theatres, and since they possess the highest artistic merit, everyone will be interested in them.
2. Reality—These pictures present life so vividly that they become the best substitute for reality, and avoid the seeming unrealities of many so-called educational pictures.
3. Adaptability — Character-building agencies can find in these pictures basic material for programs adapted to various types of communities and to all age groups.
4. Reactions of pupils—The use of motion pictures with various age groups has already indicated that they are effective conditioners of conduct.
5. Reactions of leaders — Educators and social and religious leaders who have seen some of the pictures in this series are enthusiastic about their possibilities.

TENTATIVELY TITLED "SECRETS OF SUCCESS"

The title for the series of pictures has given the committee some concern. Tentatively it will be called the "Secrets of Success Series." Suggestions for a better caption will be welcomed.

It is the hope of the committee that the film materials to be made available will prove useful in helping people of all ages to live richer and happier lives, and in guiding them in the building of a better world.

THE COMMITTEE

Howard M. LeSourd, Ph.D., Dean, Boston University Graduate School, Chairman.

Phyllis Blanchard, Ph.D., Psychologist, Child Welfare Clinic, Philadelphia.

Florence Hale, Litt.D., Editor, "The Grade Teacher," former President of the National Education Association.

Mark A. May, Ph.D., Executive Secretary, Institute of Human Relations, Yale University.

START TO PROVE CHILD PROGRAMS PAY

Wilmer Vincent Houses Launch Interesting Plan

To the stirring strains of an overture played by the Philadelphia Harmonica Band, hundreds of boys and girls crowded into the Majestic Theatre in Harrisburg, Pa., on Saturday morning, September 15th.

Although they did not know it, they were helping the Wilmer and Vincent Theatres to demonstrate that motion picture programs arranged primarily for children can be made to pay.

The September 15th matinee initiated a series of 10 programs for children which are to be tried out experimentally in the Harrisburg house. If they succeed they will be extended to all the other theatres in the Wilmer and Vincent Chain.

The series is called "The World Today." The programs are made up entirely of shorts. The first included a comedy with Shirley Temple called "Pardon My Pups," a Terry-toon, a fantasy entitled "Day Dreams," scenes from "Pagliacci," sports subjects and a Magic Carpet Tour through Ireland with John McCormack interpolating songs. Subsequent programs will offer music, comedy, thrills, travel and novelty. Each week there will be some special attraction—such as the Harmonica Band—and Harrisburg kiddies will form a Harmonica Band of their own!

Managerial eyes are watching keenly the Wilmer-Vincent experiment. If it succeeds in Pennsylvania other circuits will probably take it on.

"ASK THE TEACHER" MACON'S WATCHWORD

Parents in Macon, Georgia, need have no fear that their sons and daughters in school will not know what motion pictures to attend. Through the good offices of Mrs. Piercy Chestney, Chairman of the Macon Better Films Committee, every school principal in Macon is provided with the Pamphlet "Selected Motion Pictures," which is a compilation of the opinions of national previewing groups. "Ask the teacher" is Macon's watchword in its selection of film entertainment.

PHOTOPLAYS SERVE CLASSROOM USES

(*Continued from page* 4)

stimulated to considerable cerebration by this photoplay in relation to the social and economic problems facing the "forgotten" masses yearning to be free and seeking the cooperative way to security.

Romance in the Rain, an enjoyable Universal production, directed by Stuart Walker, of Portmanteaux Theater fame. Cast includes Victor Moore, Roger Pryor and Heather Angel. A modern version, in satirical-comedy vein, of the Cinderella story. Notable as an example of the directorial work of Stuart Walker, whose screen version of Dickens's masterpiece, "Great Expectations," will soon be released with Henry Hull in the leading role. Mr. Walker gets his effects with a light touch that is a delight to theater-goers who do not favor the ordinary, heavy-handed direction.

Servants' Entrance, a wholesome Fox production, directed by Frank Lloyd. Cast includes Janet Gaynor and Lew Ayres. A well-directed version of the poor-little-rich-girl theme, the converse of the Cinderella theme. Mr. Lloyd, whose ability may be judged by the fact that he made "Cavalcade," captures the make-believe atmosphere essential to the story. One of the best things in the production, in the conception of which Mr. Lloyd probably had a hand, is an interpolated Walt Disney cartoon, in which the kitchen utensile do a dance in remarkably imaginative style. Excellent for children at elementary-school levels. Can be discussed with a view to developing right attitudes in relation to servants, even though the spirit is that of a fairy tale which occasionally comes down to earth.

British Agent, a well-made Warner Brothers production, directed by Michael Curtiz. Cast includes Leslie Howard and Kay Francis. Notable as reproducing the colorful and dramatic background of changing Russia during the upheaval of World War without and Revolution within, when Great Britain tried without success to keep Russia from making a separate peace with Germany. The basic theme is the conflict between the necessity of loyalty respectively to Britain and to Russia on the part of a British agent and a Russian girl, and the attraction of their mutual love. Though the theme is trite and the ending rather miraculous, the acting and the direction make the story an entertaining one. Teachers of the social sciences will find the picture very useful in presenting information about the recent history of Europe in a way that will arouse thought and discussion among older pupils.

BOOKMARKS FROM THE CLEVELAND LIBRARY

"THE COUNT OF MONTE CRISTO"

Escaping from prison, Edmond Dantes finds a fabulous treasure and uses it to get his revenge against those who betrayed him

Some Books Suggested by

THE CLEVELAND PUBLIC LIBRARY

Romantic Tales of Prisoners and Escapes

The Count of Monte Cristo, *by Dumas*

Thrilling Escapes, *by French*

The Black Tulip, *by Dumas*

Escape: A Book of Escapes of All Kinds, *by Yeats-Brown*

St. Ives, *by Stevenson*

A Book of Escapes and Hurried Journeys, *by Buchan*

Treasure Trove

Cursed Be the Treasure, *by Drake*

D'Artagnan's Letter, *by Bedford-Jones*

The Great Quest, *by Hawes*

Treasure Island, *by Stevenson*

Pieces of Eight, *by Le Gallienne*

Napoleon

The Hundred Days, *by Guedalla*

Napoleon the Man, *by Merezkovsky*

Napoleon, *by Ludwig*

The Great Author of "Monte Cristo"

The Incredible Marquis, Alexandre Dumas, *by Gorman*

My Memoirs, *by Dumas*

The Fourth Musketeer, *by Lucas-Dubreton*

Dumas, Father and Son, *by Gribble*

Printed by the courtesy
of the

....
(Name of Theatre)

Presenting

"THE COUNT OF MONTE CRISTO"

"DAVID COPPERFIELD"

"They gather round us by the fireside—
Sweet Nell, and Paul, poor Pip and Tiny Tim. . . .
Micawber, Pickwick, Betsy Trotwood grim,
His best-beloved child, dear David Copperfield. . . ."

Some Books You Will Enjoy

Suggested by the

CLEVELAND PUBLIC LIBRARY

Beloved Characters of Dickens

David Copperfield

Paul and Florence in "Dombey and Son"

Oliver Twist

Pip in "Great Expectations"

Little Nell in "Old Curiosity Shop"

Nicholas Nickleby

Sydney Carton in "A Tale of Two Cities"

Little Dorrit

Pickwick in "Pickwick Papers"

The Dickens' Country

The Dickens Country, *by Kitton*

The London of Dickens, *by Dexter*

Charles Dickens

In Dickens' London, *by Smith*

Life of Charles Dickens, *by Forster*

Charles Dickens, His Life and Work, *by Leacock*

The Man Charles Dickens, *by Wagenknecht*

Charles Dickens and His Friends, *by Shore*

Dickens' Own Story, *by Nicoll*

Printed by the courtesy
of the

....
(Name of Theatre)

Presenting

"DAVID COPPERFIELD"

"THE BARRETTS OF WIMPOLE STREET"

A dramatic picture of the courtship and elopement of two famous poets

Some Books Suggested by the

CLEVELAND PUBLIC LIBRARY

The Browning Romance

The Barretts of Wimpole Street, *by Besier*

Miss Barrett's Elopement, *by Lenanton*

Andromeda in Wimpole Street, *by Baynes*

Their Life Together

The Brownings: A Victorian Idyll, *by Loth*

Flush: A Biography, *by Woolf*

The Brownings, *by Burdett*

Their Letters

Letters of Robert and Elizabeth Barrett Browning

Elizabeth Barrett Browning: Letters to Her Sister

Their Poetry

Two Poets, a Dog, and a Boy: A Selection of Verse from Elizabeth and Robert Browning

Complete Poetical Works, *by Robert Browning*

Sonnets from the Portuguese, *by Elizabeth Barrett Browning*

Printed by the courtesy
of the

....
(Name of Theatre)

Presenting

"THE BARRETTS OF WIMPOLE STREET"

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*Study guides for *Treasure Island* are available for purchase through the Bureau of Publications at Teachers College, Columbia University, in packets containing thirty leaflets each, accompanied by a key for the leader, at $1.00 a packet postpaid.

The Council's Monograph on Photoplay Appreciation is available also at $1.00 a copy through D. Appleton-Century Co., 35 West 32nd St., New York City.

MEMPHIS PUBLISHES CLASSIFIED GUIDE

With a threefold motion picture guide that classifies all films shown in Memphis as for "Adults," "Adolescents" or "Children" the Memphis Commercial-Appeal has thrown itself into the cause of better community film entertainment. Audience ratings are obtained from the Memphis Better Films Council and published each Sunday in the amusement section.

Congratulations, Billings!

Federated Church Women of Billings, Montana, are doing an effective bit of public relations work. Whenever a picture or pictures of exceptional merit are shown the theatre manager who booked them receives a commendatory letter. Included in it is a paragraph of this general purport: "Should you see fit to grant our request for your cooperation in bringing more high type pictures before Billings audiences in the future, we pledge you our hearty support and approval."

LESSONS FROM THE MOVIES

(*Continued from Page* 2)

of present-day living have failed to discover. Such thoughts as these come to mind:

Marriage is frequently a very superficial relationship. Depth and richness come only as there is developed a spiritual understanding between two people, each of whom needs the other.

Frequently through suffering one gains "stillness of spirit" which gives him an entirely new perspective, and a sympathetic understanding of those about him.

Jealousy robs an individual of peace and generates a tragic disregard of the welfare of others.

Only through the acceptance of obligation which entails personal sacrifice can one rise to appreciations which might otherwise be missed.

HANDY ANDY
(Fox)

The more important generalizations arising from this picture seemed to us to be:

Real joy in life comes in work. Play, rightly proportioned, adds richness and satisfaction, but carries dangers not to be overlooked.

Security in general comes through hard work and not in speculation.

Those people are most happy who in their various lines of work are giving kind and generous service to people round about them and developing fine and lasting friendships.

Girls should be taught to choose how to select their boy friends, and then be left to choose their life companions without interference on the part of selfishly-ambitious parents.

Real worth is not in clothes or social position.

HAVE A HEART
(M-G-M)

Such a picture as this emphasizes anew the belief that there is drama in simple living and joy and happiness in sympathetic relationships.

The philosophy of successful living exemplified in this picture is:

That one must adjust personal attitudes and habits of living to changing circumstances.

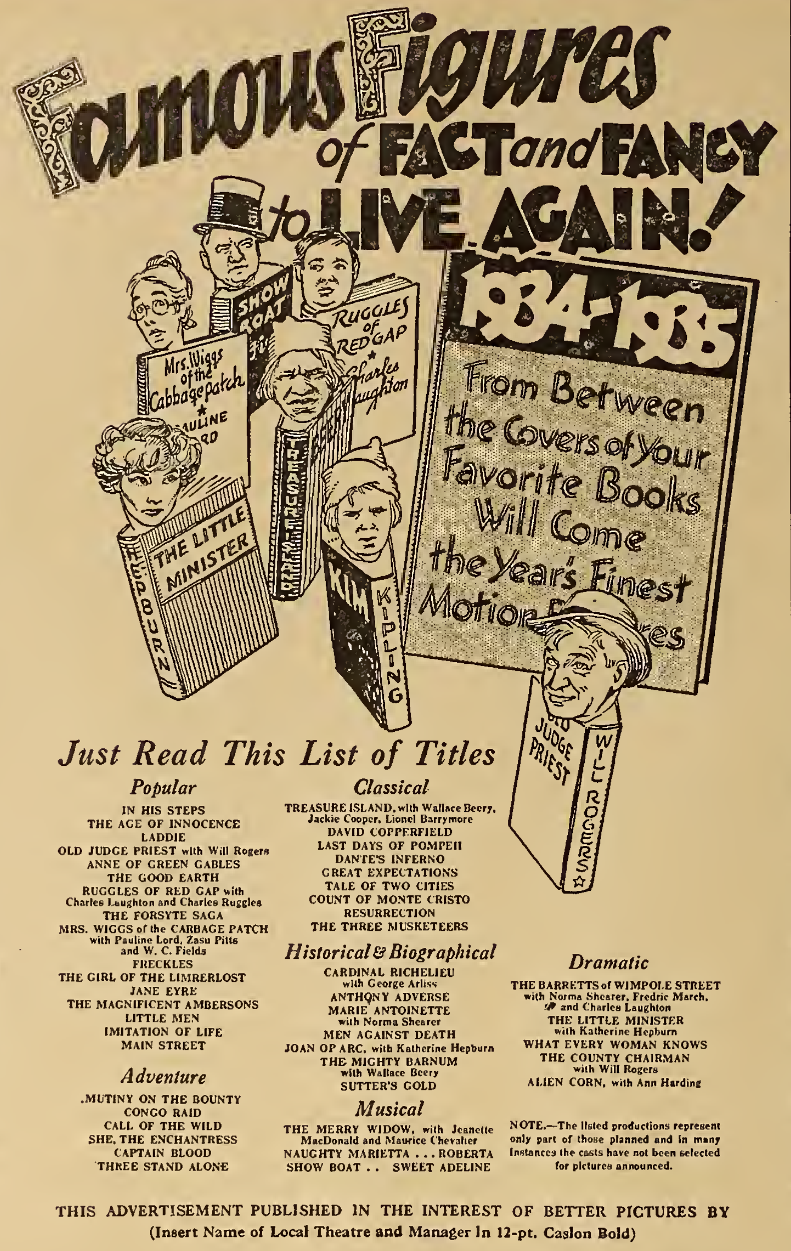
That one should never give up faith in friends on circumstantial evidence.

That one should meet difficult situations with courage and not run away from them.

That one should *work* for success. Wealth should not be sought even for a good purpose by shortcuts, which usually end disastrously, and which cultivate an attitude toward life inimical to steady accomplishment.

JUDGE PRIEST
(Fox)

Here are some ideas that people will carry away from this picture:


Famous Figures of FACT and FANCY to LIVE AGAIN!
1934-1935
From Between the Covers of Your Favorite Books Will Come the Year's Finest Motion Pictures
Mrs. Wiggs of the Cabbage Patch ★ PAULINE LORD
SHOW BOAT
RUGGLES of RED GAP Charles Laughton
TREASURE ISLAND
THE LITTLE MINISTER
HEPBURN
KIM
KIPLING
OLD JUDGE PRIEST
WILL ROGERS ☆

Just Read This List of Titles

Popular

IN HIS STEPS
THE AGE OF INNOCENCE
LADDIE
OLD JUDGE PRIEST with Will Rogers
ANNE OF GREEN GABLES
THE GOOD EARTH
RUGGLES OF RED GAP with Charles Laughton and Charles Ruggles
THE FORSYTE SAGA
MRS. WIGGS of the CARBAGE PATCH with Pauline Lord, Zasu Pitts and W. C. Fields
FRECKLES
THE GIRL OF THE LIMRERLOST
JANE EYRE
THE MAGNIFICENT AMBERSONS
LITTLE MEN
IMITATION OF LIFE
MAIN STREET

Adventure

.MUTINY ON THE BOUNTY
CONGO RAID
CALL OF THE WILD
SHE, THE ENCHANTRESS
CAPTAIN BLOOD
THREE STAND ALONE

Classical

TREASURE ISLAND, with Wallace Beery, Jackie Cooper, Lionel Barrymore
DAVID COPPERFIELD
LAST DAYS OF POMPEII
DANTE'S INFERNO
GREAT EXPECTATIONS
TALE OF TWO CITIES
COUNT OF MONTE CRISTO
RESURRECTION
THE THREE MUSKETEERS

Historical & Biographical

CARDINAL RICHELIEU with George Arliss
ANTHONY ADVERSE
MARIE ANTOINETTE with Norma Shearer
MEN AGAINST DEATH
JOAN OP ARC, with Katherine Hepburn
THE MIGHTY BARNUM with Wallace Beery
SUTTER'S GOLD

Musical

THE MERRY WIDOW, with Jeanette MacDonald and Maurice Chevalier
NAUGHTY MARIETTA . . . ROBERTA
SHOW BOAT . . SWEET ADELINE

Dramatic

THE BARRETTS of WIMPOLE STREET with Norma Shearer, Fredric March, and Charles Laughton
THE LITTLE MINISTER with Katherine Hepburn
WHAT EVERY WOMAN KNOWS
THE COUNTY CHAIRMAN with Will Rogers
ALIEN CORN, with Ann Harding

NOTE.—The listed productions represent only part of those planned and in many instances the casts have not been selected for pictures announced.

THIS ADVERTISEMENT PUBLISHED IN THE INTEREST OF BETTER PICTURES BY
(Insert Name of Local Theatre and Manager In 12-pt. Caslon Bold)

ANOTHER SAMPLE OF FOX WEST COAST ADVERTISING

The most fundamental element in good character is a genuine love of people.

Real worth is not always reflected in clothes or social position.

Marriage should be a matter of love and compatability, and parents should have confidence in the judgment of the children they have trained.

Respect for human values rather than legal technicalities should be the objective of our courts.

MRS. WIGGS OF THE CABBAGE PATCH
(Paramount)

One of the qualities indicating that a person is growing up is the ability to wait. Mrs. Wiggs' patience in the face of adversity is the great outstanding lesson of the film.

In contrast, Mr. Wiggs' get-rich-quick ideas are as surely evidence of adolescence. Have you any?

The homely and ancient virtue of being a good cook has not lost prestige in these modern days and still has a bearing on the development of character.

Frequently the necessity for all members of the family to contribute to the bare requirements of livelihood develops the most beautiful family relationships.

ONE NIGHT OF LOVE
(Columbia)

Music, art and character portrayal are combined in this picture to give immediate pleasure and lasting inspiration. The audience would be rather hardened which did not feel the stirring of latent ambitious and quickening of noble resolves.

Out of seeing this picture should come such impressions as these:

Beauty in music and environment inspires beauty of soul—one should seek this course of life enrichment.

No great achievement in life is possible without long and patient preparation.

Singleness of purpose and the determination to eliminate distractions in the pursuit of a worthy goal guarantee accomplishment not otherwise possible.

PECK'S BAD BOY
(Sol Lesser Production)

The understanding between a parent and a child can be easily lost by the subtle interference of an avid third party.

The following questions stand out.

1. Is the greatest virtue of parenthood to attain an understanding of a child and in turn, to gain his understanding?

2. Does it pay to take time to be "pals" with your children in order to gain their friendship and love as well as their respect?

3. Is one of the greatest responsibilities of parenthood to judge the child only on the basis of all the facts and to withhold judgment until they are known?

4. Is it best to face situations squarely? Is anything accomplished by temporizing?

Alexander the Great once said "Make a Serious Study of Pastime."

BULLETIN AVAILABLE FREE

This bulletin is available without cost to community leaders who are willing to accept the responsibility for guiding public taste in film entertainment, or of adjusting the program of the neighborhood theatre to the needs of children. If you wish to be placed on the mailing list please advise the Motion Picture Producers and Distributors of America, 28 W. 44th Street, New York, N. Y.

PICTURE NEWS BY TELEPHONE

When parents in Los Angeles want to make sure that the motion picture program at the neighborhood theatre is suitable for their children all they have to do is lift the telephone receiver and dial Mutual 5241. The Los Angeles Public Library will do the rest.

A special esrvice bureau, operated from 9 a.m. to 9 p.m. dispenses information about current pictures drawn from the records of conscientious previewing groups. The inquirer can find out whether the picture has been rated Excellent, Good, Fair or Poor by these groups; whether it should be classified as Musical, Tragedy, War, Historical, Social or Comedy and what its objectionable features are—provided there are any.

The Juvenile Research Committee, Los Angeles County Co-ordination Councils, is behind the plan.

Printed in U. S. A.

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture
and
The Family

Comment on Current
Films by Teachers,
Educators, Commun-
ity Leaders

OCT -4 1935
PERIODICAL DIVISION

VOL. 1 NOVEMBER 15, 1934 No. 2

Cinema Now Has Dignity of M. A. Degree

For the first time in motion picture history students of cinematography may obtain a Master of Arts degree in that subject.

The degree is offered by the University of Southern California, the first and only university in the country to conduct classes in cinematography. The first student to receive the degree will be Theodore B. Karp of Columbia and Cornell who has just returned from a study of the technique of German and Russian pictures.

Simultaneously with announcing its new degree, the university is expanding its cinematography department by offering a new course in comparative methods of motion picture production in the various countries. The cinematography department will cooperate with the College of Engineering in advance study and research into the theory and practice of sound engineering

(*Continued on Page* 8)

Rye, New York, Has Children's Hour

"The Children's Hour" is the intriguing title of a series of Junior film matinees organized by the Better Films Council of the Women's Club of Rye, New York.

The season's first program, Saturday, November 3rd, at 11 o'clock, included such irresistible film fare as *Fortunate Isle* from the *Magic Carpet* series, *Heigh Ho, the Fox* from *World of Sport*, the Terry-toon *Slow but Sure*, *On Western Trails*—an Adventure of the Newsreel Cameraman, Walter Disney's Silly Symphony, *The Flying Mouse*, and a *Mickey McGuire* comedy. Not a feature film in the collection—but that didn't bother the children any! They poured into the theatre and were gratifyingly enthusiastic.

Plans a Program Of Old-Timers

A new theater at Lynchburg, Virginia, the Academy, opened a short time ago with a plan for showing the best of the older pictures, reports Mrs. Mattie C. Nicholas of E. C. Glass High School. Mrs. Nicholas is regional director of the work in developing photoplay appreciation in Virginia and North Carolina.

Protestant Church Women Form New Preview Group

A new previewing service just organized in Los Angeles under the direction of Mrs. Frances Thomson, chairman of motion pictures and drama for the Southern California Council of Federated Church Women, has 100 members and represents 15 denominations.

The Council which sponsors it is affiliated with the National Council of Federated Church Women, the Federation of Women's Boards of Foreign Missions and the Council of Women of Home Missions.

Mrs. Thomson, who is responsible for arousing this active new interest in films on the part of Protestant church groups, has long been a student of the influence of the motion picture and a lover of the drama at its best on both stage and screen.

Her idea of starting a Council originated when she attended the motion picture conference at the Biltmore Hotel in Los Angeles last May and discovered that there was no official representative of the Protestant group present. Later, following her appointment as chairman of the motion picture and drama department of the Southern California Council, she began to formulate plans by which

(*Continued on page* 5)

WARNER'S NOW RATES FAMILY FILMS

A large "F" for family fare and a large "A" for adult films now characterize all advertisments of Warner Brothers theatres in Philadelphia. The new plan went into effect October 25th and is designed to help meticulous parents in selecting the kind of film entertainment their children ought to see.

If successful in Philadelphia, the system will probably be extended to Warner Brothers theatres throughout the country.

Sixty Groups In Dela. Council

Sixty civic groups are allied with the Wilmington Better Films Council, Mrs. Edmund M. Barsham, the Chairman announces. They cover every range of local activities, including clubs, churches, educational institutions and character building agencies.

Responsibilities are divided among sub-committees, one group regularly previewing films, another posting previews in libraries, churches and clubs, a third checking local motion picture advertising to be sure that it is free from objectionable features and a fourth previewing shorts exclusively.

Mrs. Barsham herself regularly prepares motion picture reviews which classify as to audience suitability all pictures currently playing in Wilmington. These are published in the three local papers: *Evening Journal*, *Every Evening* and *Sunday Star*. In addition the Council sponsors a weekly radio talk.

An advisory committee has been appointed to which all controversial subjects are referred. Leading organizations of the city are represented in the membership, which includes I. B. Finkelstein, president of the Chamber of Com-

(*Continued on Page* 4)

Announce Essay Contest Winners

The Committee on Photoplay Appreciation of the National Council of Teachers of English has announced the winners of the competition in the writing of letters and essays in relation to the screen version of Eugene O'Neill's *The Emperor Jones*. The contest was open to students in the senior year of American high Schools, private, parochial, and public. Each of the forty-eight successful students has been awarded a specially-bound copy of *The Emperor Jones*, published by D. Appleton-Century Company.

The final judges were Dr. Walter Barnes and Dr. Stella S. Center, past presidents of the National Council of Teachers of English; Mr. DuBose Heyward, author of the screen version of *The Emperor Jones;* and Dr. George F. Zook, former United States Commissioner of Education.

In the opinion of the judges, the three best contributions were written, in order of merit, by Fred H. Meisel, Great Neck High School, Great Neck, N. Y.; John Werton, California High School, California, Pa.. Charles Davis, George P. Phenix Training School, Hampton, Va.

Thousands of Pupils Tune In On Broadcast

Thousands of high school pupils from all parts of the country will tune in on Station WEAF, New York City, on the afternoon of November 16th to hear boys and girls of Weequahic High School, Newark, New Jersey, present a radio dramatization from Charles Dickens' *Great Expectations*, a current motion picture.

The occasion marks the cooperation of radio, schools and motion pictures in a novel educational experiment. The program will be presented at 3:30 as a part of the Woman's Radio Review, Mrs. Claudine MacDonald, director, and will coincide with the delivery of study guides on the film prepared by the National Council of Teachers of English, to pupils of 18,000 high schools from coast to coast, all of whom during the next few weeks will be studying *Great Expectations*, using as their laboratories neighborhood theatres which show the film. Each school has been notified of the dramatization and in many instances whole classes will listen in.

The broadcast was assigned to pupils of the Weequahic High School because it was the scene of the initial experiment to determine the feasibility of teaching photoplay appreciation as a part of the regular high school course.

Prior to the dramatization Dr. William Lewin, teacher in the English Department at Weequahic high and chairman of the Photo-

(*Continued on Page* 5)

Kansas City Churches Begin Film Classes

A group study of motion pictures designed to arouse Kansas Citians to a sense of their responsibility for good film entertainment has been initiated by the Kansas City Council of Churches. Classes held one night a week under the direction of Rev. I. E. Deer, executive secretary of the Council, are open to all who are interested.

Incident to these activities the Council has assembled a file of information about films and will make available to all who desire it critical estimates of motion pictures based on the reviews of public relations groups and also on the authorized Catholic list.

Offer Four Bookmarks In Current Issue

The bookmarks included in this issue were compiled by the Cleveland Public Library after the films in question had been previewed and approved. At least four similar bookmarks will appear in each issue of *The Motion Picture and the Family.* This plan was arranged so that these library bookmarks might be available sufficiently in advance of local showings to be printed and distributed in time to be of practical service to both libraries and films. The Cleveland Public Library started this bookmark idea ten years ago with a bookmark on the film *Scaramouche.* The bookmark was later used for the basis of other bookmarks in towns in which the picture was shown. Since that time library-film bookmarks have grown increasingly popular.

Anne of Green Gables was chosen for this issue because of the wide popularity of the book, the sincerity and accuracy of the film version and its entertainment value.

One Night of Love was chosen because of the excellence of the film and its many excellent connecting books, notably such outstanding novels as *Love Song* by *Hughes* and books relating to the study and the art of singing in opera.

Great Expectations was selected because of the universal popularity of book and author and because the film version is notable for its superb acting and the deft way in which the atmosphere of the book is preserved and made to contribute to the entertainment value of the film.

What Every Woman Knows is selected because of the high literary standing of both play and author, because of the delightful fantasy angle in both play and film version and because of the way in which the actors have preserved the whimsical drollery which is characteristic of everything Barrie writes.

The Cleveland Public Library feels that the reading lists made for these films constitute a definite book service in view of the fact that thus connecting the film and the books featured will cause these books to be read by many people with an added interest and benefit.

Calls On Colleges To Aid Pictures

Speaking to students in a Photoplay Appreciation course at New York University, Harry M. Warner, president of *Warner Brothers,* outlined a tentative plan for offering one student from each college in the United States one year of motion picture work to see how he would react to the training.

"Much can be done through the colleges of America for the appreciation of the value of pictures and for their betterment", Mr. Warner said.

OUT FROM HOLLYWOOD

By MRS. THOMAS G. WINTER,
Associate Director of Public Relations, M. P. P. D. A.

This month, as a variant on picture comments, here is a message that Hollywood sends:

In the motion picture business one of the perplexing intertwinements of public welfare and artistic requirements has, for years, centered around the "extra"—that applicant for employment who plays in the background, in crowds, in "atmosphere"—ranging all the way from mobs in the underworld to fine ladies and gentlemen in court scenes. The Central Casting Corporation, which is the joint office for all the major studios, has been receiving as many as 350,000 applications a year for this kind of work—making it the largest casual employment bureau in the United States. Every pretty girl, every clever child, every young Apollo of a man, every green type of human, takes trains to Hollywood. And yet the total demand of all the studios assigns only about 350 a day. It is very obvious, if you divide 350 into 350,000, that only a very small number of the thousands stands any chance—and the pretty girls and clever children have the least chance of all. They are warned to keep away from Hollywood.

For a long time about 17,000 people were registered as available and useful on demand call. Under the N. R. A. this number was reduced to 8,000—in the endeavor to make it possible for the registered extra really to earn a living. There has to be a great variety, as it were, on tap—people who can speak any language, who can dance, or ride, or swim, or sing, or look like ward politicians, or have the wardrobe of gay society, Negroes, Chinese, Russians—or what you will. Every day every studio sends in its immediate wants—"Send me two good laughers", "I need someone who is willto drop out of a fifteen foot tree", "Twenty old ladies, at once".

So the Casting Corporation has itself become a great business adjunct to the picture industry. Mr. MacCulloch, its director, says that in the something more than eight years of its existence "Very nearly $20.000,000 has been paid to extras through this office. It is not an ordinary employment agency because it makes no charge for its services. Of the $20,000,000 paid out, the Central Casting Corporation has saved the extra twomillion dollars on the basis of the customary ten per cent commission authorized by the state. The motion picture studios give $150,000 a year for the support of the Central Casting Corporation."

If this were business, pure and simple, the Casting Bureau might simply register its vast assortment of human types and let the unwanted thousands go—the thousands who flock uninvited from every state and every country. All day long and every day, a line of operators at the switch board of the casting bureau answers telephone calls with a rhythmic repetition of the words "No Work". The bureau especially warns parents against pushing their children into the business to the detriment of the youngsters' health and their outlook on life. Fifteen thousand children between six months and 18 years are already registered. The studio needs do not give these children an income of more than $25 a year. But the problem is not only of business but of humanity. There is no place for the hundreds of thousands in the picture making world, yet they are here because of the lure of pictures. As Mr. MacCulloch picturesquely says, "A great many tears in the eyes of extras need wiping away". A heroic attempt is being made to deal fairly and humanly with these unemployable myriads. It is one of the great local problems.

But you, over the land, can help, too, by discouraging the migrations to Hollywood from your own town—particularly the migration of girls and young men who find themselves stranded. helpless, jobless, broken hearted, in this, the wrong place for them.

Just a bit about coming productions:

Mr. Lasky has done a very notable thing in his *White Parade*—the story of the trained nurse, not from the fantastic or sensational point of view, but as a tribute to that army of devoted ministers to human suffering. It is a curious picture. located almost entirely in a hospital, more like a segment of life than a drama, and yet extraordinarily gripping as drama, colored by humor that keeps it out of ruts and dullness, very modern and yet maintaining the great permanences. Altogether, a picture that stands out. A *Fox* release.

And of course we are looking forward to Ann Harding in something gayer and sweeter than most of her parts. *Enchanted April* is the tale of drab housekeeping women who escape from their ruts into a colorful vacation under Italian sunshine. and to whom the joyousness of life comes back in warm waves, so that when their husbands join them, marriage and life together take on renewed zest.

Student Journalists Write Film Critiques

Thomas R. Cook, head of the English department of Great Neck, Long Island, High School, has developed an effective plan of cooperation between his school and The Playhouse, local theatre.

A staff writer on the school paper, *The Great Neck Guide Post,* reviews practically all pictures, he reports, and "doesn't hesitate to say what she thinks." The manager offers no objections and frequently makes it possible for her to preview films.

Memphis Group Sets New High In Family Nights

The Memphis Better Films Council, always a leader in the movement for finer motion pictures, has set the extraordinary record during the past year of 187 Family Night programs in neighborhood theatres.

A report submitted by Mrs. L. S. Akers, president of the Council, and Mrs. Campbell Yerger, corresponding secretary, outlines a varied and useful range of film activities. They have included a weekly Junior Matinee for which the Council selects the entire program, including the shorts; fifteen additional children's matinees in neighborhood theatres and 14 benefits in local theatres in the planning of which the Council has cooperated with other groups.

There are probably few cities in the United States where there is more widespread circulation of information about films. A weekly *Movie Guide,* rating all films in local theatres as to their suitability for adult audiences, for adults and adolescents or for children, is prepared by the Council and published in the leading newspaper, the *Commercial-Appeal.* Monthly approved lists for Family Nights are posted regularly in all schools and clubs throughout the city.

The Memphis Council has even invaded the downtown theatre area and sponsored special programs which have been approved after private screening by members of its Preview Committee. In such instances it has earned the gratitude of theatre managers by sending out letters and postcards recommending the pictures, posting bulletins in public, private and parochial schools, public libraries and women's clubs and distributing through the public libraries bookmarks and blotters dealing with the film. Two thousand such blotters were given out for *The Girl of the Limberlost* alone.

When a Junior Matinee under Council sponsorship is given the Council not only uses all these various means of advertising; its telephone committee also goes into action to stir up interest in the film.

Plan to Purchase Guides for Students

Arrangements to finance the purchase of study guides in relation to selected current photoplays for use by students in high-school classes have been announced by Mrs. John F. McMillan, president of the Elizabeth (N. J.) Council for Better Films, who is cooperating with Merrill Paine, supervisor of English in the local schools. A recent meeting of the Council was addressed by Miss Elizabeth Green of the Plainfield High School faculty, a pioneer in the teaching of photoplay appreciation.

N. J. Council Plans a Course of Film Study

Spurred on by the success of the Motion Picture Preview Institute conducted under the auspices of the East Coast Preview Committee in New York during the past year, the Elizabeth, New Jersey, Better Films Council, Mrs. J. F. McMillan chairman, launched an institute of its own today. Mrs. Jeannette W. Emrich, who has been instructor of the institute in New York since its inception, has been loaned to Elizabeth for a similar service.

At the opening session in Elizabeth Mrs. Edward T. Herbert, a member of the Speakers' Bureau of the East Coast Preview Committee, accompanied Mrs. Emrich, outlined briefly the work of the Speakers' Bureau and delivered a short address on an appropriate topic to illustrate how the bureau operates.

At Preview Institutes in New York one representative of the Speakers' Bureau talks at each session on a subject of importance, either affecting evaluation of pictures or the promotion of higher standards of film taste. Some of the subjects discussed at these meetings have been: *The Work of the Independents, Establishing a Local Better Films Council, Block Booking and Blind Buying*. The members of the Institute have also made a comprehensive study of all phases of motion picture criticism and have submitted their own reviews of pictures to the group for criticism.

The new Elizabeth institute will proceed along similar lines. Guests from several nearby Jersey cities were expected at the first meeting.

So. Buffalo Now Prints Movie Guide

"We distribute every week 1,000 copies of our Community Motion Picture Guide. These go to schools, libraries and organizations. We could use 10,000 if we gave to everyone who desires them but I had to limit it somewhere because of expense", reports Mrs. Hubbell J. Adams, president of the South Buffalo Better Films Council.

South Buffalo's guide is a four page leaflet which reviews all films showing during the current week in South Buffalo theatres and also evaluates coming attractions. The audience rating is always given.

Material for the reviews is obtained by Mrs. Adams, who sees all first run pictures in Buffalo and sends weekly reports to local managers, who base their bookings largely upon the opinions she expresses. Local newspapers also carry Mrs. Adams' film reviews.

The South Buffalo Council numbers 5,000 members and maintains direct contact with all civic and political organizations, churches, schools, the Boy and Girl Scouts, business men's clubs and community houses.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

MAN OF ARAN

(*Gaumont-British*)

This picture is unique and possesses a peculiar appeal. Without plot, it is highly dramatic. Without discourse, it has a message.

It calls us from enjoyment of man-made pleasures to a new appreciation of nature and its rugged beauty.

It assures us that there is joy in simple living.

It develops a new respect for those who have the courage and fortitude to live amid an unfavorable and at times even a hostile environment.

While it stimulates a sense of gratitude for ease and luxury, it also makes one feel that something fine and inspiring has been lost in the process of modern industrialization.

THE LAST GENTLEMAN

(*United Artists—Twentieth Century*)

This brilliant, scintillating and yet rather "teary" story, which centers around family tradition and pride, might have been dominated by petty jealousies and irritating struggle over possible legacies. Actually the bickerings are dimmed by the homely yet beautiful interpretation of life and death personified in *The Last Gentleman*, and expressed—

"Death horrible? Not at all. On the contrary, very beautiful. I've done my living. I haven't been niggardly. Life's been like a bottle of fine old wine. I've drunk slowly and with discrimination and I'm about ready for the next bottle. Death—the next bottle. The Lord made them both so I know the second bottle won't be bitter. It comes from the same vineyard as the first."

One does not go to see motion pictures with the expectation of strengthening his faith in the perpetuity of life, but this picture makes it more simple and more believable.

THE PURSUIT OF HAPPINESS

(*Paramount*)

Comedies have lessons, but the comedy frequently obscures the more serious elements of the picture.

Max, the Hessian, deserts from the armies of King George and joins the Americans in their dream of life, liberty and the pursuit of happiness. Seeing some of the practices of the colonists he observes: "In America you can pursue happiness but they make it very hard for you to catch."

If Max should return to America today do you think that he would be impressed by our present practices in this regard or would he repeat the same observatiion?

WEDNESDAY'S CHILD

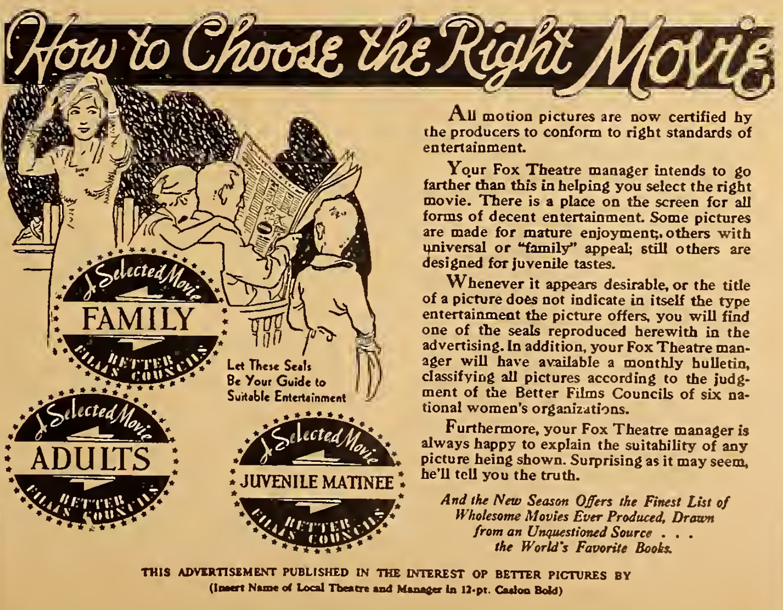
(*RKO-Radio*)

"With the child the great thing is permanence, waking up in the morning day after day in the same room, in the same bed, knowing that the same things are just where he can find them. It gives him a sense of confidence."

In these words the doctor diagnoses the child's illness. Motion pictures are giving the public excellent hints in the psychology of childhood and this vivid story will bring home to parents the necessity of giving children a sense of security which involves appreciation and understanding, if they are to be emotionally healthy and physically strong.

All too often parents awake,

(*Continued on page 4*)



All motion pictures are now certified by the producers to conform to right standards of entertainment.

Your Fox Theatre manager intends to go farther than this in helping you select the right movie. There is a place on the screen for all forms of decent entertainment. Some pictures are made for mature enjoyment, others with universal or "family" appeal; still others are designed for juvenile tastes.

Whenever it appears desirable, or the title of a picture does not indicate in itself the type entertainment the picture offers, you will find one of the seals reproduced herewith in the advertising. In addition, your Fox Theatre manager will have available a monthly bulletin, classifying all pictures according to the judgment of the Better Films Councils of six national women's organizations.

Furthermore, your Fox Theatre manager is always happy to explain the suitability of any picture heing shown. Surprising as it may seem, he'll tell you the truth.

And the New Season Offers the Finest List of Wholesome Movies Ever Produced, Drawn from an Unquestioned Source . . . the World's Favorite Books.

THIS ADVERTISEMENT PUBLISHED IN THE INTEREST OF BETTER PICTURES BY
(Insert Name of Local Theatre and Manager in 12-pt. Caslon Bold)

Fox West Coast Adopts Audience Suitability Seal for Ads

Macon Woman Has Fine Record In Film Work

The Better Films movement boasts few more zealous supporters than Mrs. Piercy Chestney, recently re-elected president of the Better Films Committee of Macon, Georgia.

The writing of 2,000 letters, the preparation of 50 radio broadcasts, the selection and arrangement of 50 Junior Matinee programs were only a few of many activities which she reported at the annual meeting of the committee. Delivery of 30 addresses at schools, colleges and district meetings and preparation of several magazine articles on the work of the Macon Better Films Committee were others.

To stimulate public interest in family pictures the committee under her leadership conducted special campaigns to promote attendance at *Little Women, Alice in Wonderland* and *Berkeley Square.*

Selected Motion Pictures, which contains film evaluations by the West and East Coast Preview groups, was placed in the hands of every school principal in the city.

Macon pre-dates Los Angeles in a telephone service on pictures conducted by the public library. Reports on pictures current there have for several months been furnished to the Washington Memorial Library by a sub committee of the Better Films Committe. An anxious parent can telephone 3376 and at once get satisfactory information as to whether the film program she has chosen for Junior's week-end is the kind a schoolboy ought to see.

Students Plan for Picture Study

Classes in motion picture appreciation will probably soon be started in the Grover Cleveland High School, Brooklyn, New York, as a result of the interest aroused by the school's motion picture council, formed last year by Mrs. Charles A. Tonsor, King's County Representative of the Motion Picture Division of the New York State Federation of Women's Clubs.

This Council, the first to be formed in a New York City High School, consists of five boy and five girl students, two members of the Women's Auxilary and Paul G. Ryan, a member of the faculty. Throughout the year the Council reviewed films in the seven community theatres, met once a week to classify them and then spread the news abroad through the school papers and a local newspaper.

In instances where films were based on well-known books, cooperation of the local library was sought and the book made available to students.

Lessons From The Movies

(*Continued from page* 3)

sometimes too late, to say as Kathryn did, "It's not talk he needs. It's a home, a real home, and we've robbed him of that."

WE LIVE AGAIN

(*United Artists*)

"Dear Heavenly Father, . . . give me courage . . . I have so much to do . . . so many wrongs to make right. . . . Give me courage not to fail! Help me, dear God, to . . . live . . . again."

With this prayer in his heart, Dmitri begins life anew, to make amends for an almost forgotten wrong, to atone for years of wanton luxury and social indifference. And when *one* begins to "live again" others dead in hopelessness are resurrected.

As Tolstoy stirred the hearts of Russia, this picture will inspire the souls of America.

WHAT EVERY WOMAN KNOWS

(*Metro-Goldwyn-Mayer*) . .

"What is charm, exactly, Maggie?"

And Maggie answers, "Oh it's—it's a sort of a bloom on a woman. If you have it, you don't need anything else and if you don't have it, it doesn't much matter what else you have. Some women, the few, have charm for all, and most have charm for one."

What is the charm that Maggie unconsciously has and exhibits throughout the picture, but the ability to hide herself in her love for others?

This captivating charm, moreover, is not so much a bloom with which one is born, but rather one which develops in a life of self-forgetful service.

GREAT EXPECTATIONS

(*Universal*)

This strong picture tells a vivid story of the effect of environment and experience on the educability of the human race.

A generous benefactor makes provision for Pip: "You are to go to London—to be brought up as a gentleman . . . in a word as a young fellow of great expectations." Pip is told later: "Young man, it takes time, perhaps years, and it takes trouble and the help of a lot of people to make a gentleman from head to foot." The real gentleman that Pip became, however, seemed largely due to early companionship with a blacksmith guardian rather than to his fine clothes and acquired social graces.

Education can be harmful—Estella exemplifies that: "Why do you reproach me for being cold?" she flings at Miss Havisham. "I'm just what you have made me."

This fine character study has much of interest for all, and is of special interest to those who enjoy speculation about the irresistible sequence of cause and effect.

FRIDAY IS NIGHT
FAMILY NIGHT
Bring the Entire Family.

By such devices Fred Wehrenberg, St. Louis theatre owner, coaxes the kiddies to family night shows

FAMILY NIGHT "BEST BET" IF WELL HANDLED SAYS MANAGER

"Family Nights" may be just a bore to some theatre managers. But to Fred Wehrenberg ,president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, they are of sufficient importance to merit special lobby displays in all his theatres, the use of 24-sheet posters and a large amount of special advertising.

Betty Boop, Mickey Mouse, Popeye, the Sailor and other familiar characters of celluloid, dear to the hearts of children, are invoked to call attention through marquee displays to the Family Night programs and the children come flocking in.

Only pictures recommended by the St. Louis Better Films Council, Mrs. Aretus F. Burt, President, are presented on Family Nights. Regularly on Fridays or Saturdays when the Family Night programs are staged, Mr. Wehrenberg's theatres carry this line in their advertising — "Tonight is Family Night—Pictures suitable for the Entire Family."

These theatres also go one step further and point out in their advertising when a picture on one of their regular programs is distinctly unsuited for children. For example, in connection with a recent showing of *Dr. Monica*, the advertisement carried this footnote: "Kind Patrons Please Note —Due to the delicate theme of this production, the management of this theatre does not want to take the responsibility of recommending this picture for children. Therefore No Children Will Be Admitted Unless Accompanied by Adults."

Mr. Wehrenberg's own comment on Family Night Programs is significant. "If the exhibitors do not get behind it and tell their patrons about this Family Night, it will no doubt be a flop", he says. "Don't expect your patrons to enthuse over anything unless you show an honest enthusiasm of your own."

Ithaca Papers Now Publish Film Ratings

The audience rating of all motion pictures, as determined by the Ithaca Better Films Council, appears in advertisements of all local theatres as a means of enabling patrons to make a wise selection of film entertainment, Mrs. E. A. Denton, president of the Council, reports.

When there are pictures of exceptional merit a report upon them is given at all club meetings in the city and attendance is urged. If a picture showing Friday or Saturday is especially appropriate for children the announcement is made in the grade schools. Through the friendly cooperation of local managers inmates of the Children's Reconstruction Home, which cares for infantile paralysis patients, and from the Children's Home are permitted to attend such showings free of charge.

Pennsylvanian Boasts Unique Film Record

The eastern United States probably boasts no more indefatigable picture-goer than Mrs. Samuel B. Cuthbert of Wilkinsburg, Pennsylvania. In the interests of better films for Pittsburgh and vicinity Mrs. Cuthbert has previewed 451 pictures during the past year. She has also had a part in arranging the Junior Matinees which have proven a particularly successful better films activity in Pittsburgh. One thousand children thronged one of the local theatres on a recent Saturday morning. Twenty-eight hundred set a new attendance high at another matinee and were rewarded by a surprise visit from Dick Powell, who sang them two songs. So keen is Pittsburgh's enthusiasm for family pictures that one theatre plays only family films.

Sixty Groups In Dela. Council

(*Continued from Page* 1)

merce; Rev. Ralph L. Minker, president of the Council of Churches; Rabbi Jacob Kraft, Rev. Francis J. Tucker, Mrs. A. D. Warner, Mrs. Carlton J. Bridgham, Mrs. C. B. Root of the Boys' Club; Mrs. A. P. Tanberg, president of the Wilmington City Federation of Women's clubs and Allied Organizations; Mrs. J. Merrick Horne and Miss Martha Trace of the Y. W. C. A.; Mr. Kenneth B. Spear of the Boy Scouts; Mr. A. E. Lindley of the Y. M. C. A.; Miss Edith Russell of the People's settlement; Miss Etta Wilson of the Delaware Citizens' Association; Mrs. Frank L. Reynolds, president of the Delaware State Federation of Women's Clubs; Mrs. James K. Stack, chairman of the Motion Picture Committee of the Wilmington New Century Club; Mrs. N. W. Vose, chairman of Motion Pictures for the Wilmington City Federation of Women's Clubs; Mrs. George A. Pedrick, secretary of the Better Films Council; Mrs. William H. Beacon, past president of the Delaware Federation of Women's Clubs and now General Federation director, and Mrs. Margaret Ross, librarian in the public schools.

Clubwomen Now Preview in Phila.

By invitation of Warner Brothers Philadelphia Theatres, Pennsylvania clubwomen now attend the regular previews. The work is divided among the motion picture chairmen of the county. Church women and representatives of political clubs frequently attend by special invitaton.

Lists of pictures the women have previewed, accompanied by their comments, are circulated free of charge to all interested people who will furnish postage.

A similar previewing service has been set up for the Fox Philadelphia theatres on the request of Mr. F. W. Buhler.

Starts New Movie Page

The Clubwoman, magazine of the General Federation of Women's Clubs, has joined the ranks of the publications which carry a monthly list of film reviews.

Its first motion picture page, entitled *The Film Shopper's Guide*, appeared in the November issue, with a foreword by Mrs. Richard M. McClure, Motion Picture Chairman of the Federation.

The page contains condensed reviews of current films by Mrs. W. A. Burk and Mrs. Willam Dick Sporborg, chairmen, respectively, of the West and East Coast Preview Committees, also forecasts of unusual films by Mrs. Burk and a joint selection of "Best of the Month"' films by the two committees.

Protestants Form a New Preview Group

(*Continued from Page* 1)

this inter-denominational council might serve in the work of better films.

Her previewers come from some of the largest churches in Los Angeles as well as from some of the smaller outlying churches and include the following denominations: Baptist, Church of God, Congregationalist, Christian, Episcopalian, Evangelical, Friends, United Lutheran, Methodist Episcopalian, Methodist South, Presbyterian, United Brethren, United Presbyterian, Dunkhard, Church of Seventh Day Adventist.

Mrs. Thomson is hoping to work out a satisfactory plan of operation by which they may cooperate definitely with the National Council. For the time being, however, they will confine their reports and efforts to the local Federated group throughout Southern California.

Estelle Lawton Lindsey in the *Hollywood-Citizen-News* says of this new group: "They have planned a systematic and intelligent campaign against indecent films, but not against the motion picture industry. In groups of five, every member of the groups belonging to a different church, they will preview the offerings of the studios as they appear. But understand, these women are not going out destructively. They are not iconoclasts, but serious minded members of society with a due appreciation of the commercial value of the motion picture industry, but a still keener appreciation of the social value of children.

"As a press woman I have attended most of their meetings and been pleased with their purposes and program and been gratified, as a woman, at the temperate, intelligent manner in which they approach them."

Review in Rochester

Junior-Senior High pupils in Rochester, New York, now review films in six of the city's leading theatres. Arrangements were made by Mrs. Margaret Holley Carson of the faculty.

PLEADS FOR FAMILY FILMS

"Make the public motion picture conscious; urge families to attend movies in groups; arrange week-end family bookings and discourage children from attending midweek movies"—this is the formula offered by Mrs. Charles Holton, Chairman of Motion Pictures for the Illinois State Federation of Women's Clubs, for solving the problem of community film entertainment. Mrs. Holton presented her suggestions in an address before the Better Films Council of Milwaukee.

FILMS FOR THE PUPIL AND TEACHER

By WILLIAM LEWIN, Ph.D.,

Author of Photoplay Appreciation in American High Schools

For the first time in the history of films, the 1934-35 season offers a striking array of pictures that command the respect of teachers. Following on the heels of *Treasure Island, The Barretts of Wimpole Street, Count of Monte Cristo,* and *Our Daily Bread,* the procession continues with *Great Expectations, The Age of Innocence, What Every Woman Knows, Loyalties, Mrs. Wiggs of the Cabbage Patch, Anne of Green Gables, Peck's Bad Boy, Man of Aran, The First World War,* Walt Disney Technicolor subjects and a general upward trend in editorial attention given to newsreels. Promising productions of *David Copperfield, Little Minister* and *Last Days of Pompeii*—to mention only a few of the films in preparation—are also close at hand.

To pupils, teachers, and parents who are interested in the photoplay appreciation movement, this procession of fine pictures presents at once an opportunity and responsibility. These pictures must not fail of support. Let us encourage this upward trend by showing that we know how to shop intelligently for our film diet. If parents and teachers speak with one voice in support of films like these, and if children receive proper guidance in the selection of films, we shall have many more screen classics.

GREAT EXPECTATIONS

(*Universal*)

Dr. Walter Barnes of New York University, former president of the National Council of Teachers of English, has prepared a study guide for *Great Expectations.* This is designed to assist pupils and teachers in discussing the production of Dickens' famous novel as a screen play. The guides may be obtained at $1.00 a packet of 30 by addressing the Bureau of Publications at Teachers College, Columbia University.

Great Expectations is the first of a series of five photoplays based on novels by Charles Dickens, being produced this season by various companies. The story deals with the adventures and education of a blacksmith's apprentice who becomes a young man of great expectations and of culture, only to find that the anonymous and mysterious benefactor who has helped him is a criminal whom he had once helped and pitied.

Directed by Stuart Walker, of Portmanteau Theater fame, and enacted by a cast including Henry Hull, George Breakstone, and Phillips Holmes, the production is a notable one. Professor Barnes's study guide offers interesting suggestions in line with the movement to develop independent critical judgment of worthwhile photoplays. Teachers of the social sciences as well as teachers of literature will be interested in the guide and in the film.

THE AGE OF INNOCENCE

(*RKO-Radio*)

Directed by Phillip Moeller of the New York Theatre Guild and enacted by Irene Dunne, John Boles, Lionel Atwill and Helen Westley, the screen version of Edith Wharton's well-known novel has been made with finesse and restraint. Teachers of literature will find that students may be stimulated to read the books of Edith Wharton through a discussion of this film. Teachers of the social studies will find that the film affords an opportunity to discuss elements of nineteenth-century conventionality and hypocrisy in New York society.

WHAT EVERY WOMAN KNOWS

(*M G M*)

It was almost a foregone conclusion that this fine play by Sir James Barrie, enacted for the screen by Helen Hayes and Brian Aherne and supervised by Irving Thalberg, would be a notable production. Barrie's theme of wifely devotion is touchingly developed. Here is a picture that is at once entertaining and socially commendable. American pupils enjoy the Scotch burr of the dialogue. "It helps me to appreciate the poems of Bobbie Bur-r-ns," wrote a student at Weequahic High School in Newark.

LOYALTIES

(*Gaumont-British*)

John Galsworthy's well-constructed play, adapted for the screen by Galsworthy himself, has been given a fairly good production by Basil Dean. Its theme of social and religious conflict and prejudice, admittedly difficult to handle in a popular screen play, has been developed as Galsworthy intended. For older students of literature and of civics, the theme is a vital one.

MRS. WIGGS OF THE CABBAGE PATCH

(*Paramount*)

Norman Taurog, skillful in the direction of children and in the screening of intimate comedy, has made an ideal family picture of Mrs. Rice's famous little story. Pauline Lord's screen debut as Mrs. Wiggs is a decided success. Zasu Pitts and W. C. Fields in some original episodes added to the story lift the production to high levels of entertainment.

One could not help but think, while watching Field, what an ideal choice it would be to select him to play Mr. Micawber in *David Copperfield* and lo, the news is announced that he has been cast for that part!

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Thousands of Pupils Tune In On Broadcast

(*Continued from Page* 1)

play Appreciation Committee of the National Council of Teachers of English, who introduced the classes in photoplay appreciation at Weequahic and then extended the project to high schools in 26 cities, will describe the progress that has been made in teaching young people to make critical evaluations of pictures.

While study guides have been prepared on several pictures based on literary or dramatic classics this is the first time radio has been employed by the National Council of Teachers of English in connection with its photoplay appreciation experiments. If the initial broadcast is successful it will undoubtedly point the way to similar programs in other centers.

Great Expectations is produced by Universal Pictures Corporation.

Gives Advice On Starting Council

Other people may have different views as to how best to start a local Motion Picture Council. The formula of Mrs. Charles A. Tonsor, King's County Representative of the Motion Picture Divison of the New York State Federation of Women's Clubs, is simple. "Begin by cramming yourself with the abundance of interesting material there is on the subject of motion pictures and then start a speaking tour", she advises.

She bases her recommendation on the fact that every person who attended the meeting she held not long ago to launch what has turned out to be a successful Better Films Council in Brooklyn, had heard her in the course of 26 talks on motion pictures delivered in that section.

And these 26 people, already aroused to interest, form the nucleus of the new Council. Each works in her own school, her church or Mothers' Club and all together they are spreading widely the gospel of better pictures.

A SHINING RECORD

A quotation from the annual report of Mrs. James F. Looram, Chairman of the Motion Picture Bureau of the International Federation of Catholic Alumnae:

"Since July 15th, when increased authority was given to the Production Code Administration, there has been a great increase in the percentage of endorsed pictures. During this period our reviewers have previewed approximately 160 pictures and have endorsed 90 per cent. We feel confident that if public interest is sustained we may be most optimistic about the future."

News Reeler Succeeds With Family Pictures

Many neighborhood theatres which play feature films have discovered that both progress and profit result from the development of a family program. It remained for Trans-Lux Movies Corporation of New York City to apply the same policy to a newsreel theatre.

Trans-Lux operates two houses in Manhattan, one in the congested Broadway section, another at Madison Avenue and 59th Street in a residence district. Both show reels and short subjects, but the Madison Avenue house never plays a picture that is solely of adult audience suitability. The result has been not only a large patronage from public and private schools in the vicinity, but also from distant suburbs where the parents not only appreciate the educational value of the newsreels but want their children's motion picture entertainment safeguarded.

The explanation of Trans-Lux's successful policy is that it maintains a contact department to keep in close touch with better films and parent groups. It has made so many friends by that policy that when it opened a new newsreel theatre in Brooklyn recently the house was crowded with churchmen, educators and civic leaders of the borough with whom Trans-Lux hopes to work in close cooperation in developing its family program.

Other Cities Follow Example of L. A.

If imitation is the sincerest flattery, officials of the Los Angeles Public Library may well congratulate themselves. Their motion picture information department has attracted such favorable comment that many California cities are swinging into line and establishing a similar service. Public libraries in Alhambra, Pasadena and Whittier are new recruits this month and other cities are announcing that they will follow suit. In each instance a telephone call to the library brings prompt and authoritative information as to the merit of current pictures.

EXPLOITS BOOK WEEK

Motion pictures based on literary classics constituted the entire program at the Palace Theatre in Flemington, New Jersey, on Book week, November 12th to 19th.

The project was developed by Miss Yetta Rosen, manager, as a method of cooperating with local libraries and part of the week's proceeds went to the library fund.

The Book Week program at the Palace was announced in all the schools and grammar and high school pupils were dismissed in order to attend a special matinee.

A CLUBWOMAN CHATS ON CURRENT FILM TRENDS

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

For discriminating picture-goers there is good news this month. The recent screen output has brought us at least three pictures which may fairly be classed as more than exceptional—one for the excellence of its drama, one for the sheer beauty of its artistry and one for its charm of story and acting. The first is King Vidor's important and splendid effort to present a vital problem of current interest, *Our Daily Bread.* The second is Robert Flaherty's masterpiece and one of the finest films of the year, *Man of Aran,* and the third Sir James Barrie's wholly delightful play, *What Every Woman Knows,* with Helen Hayes in one of her best known roles and Brian Aherne (who played Robert Browning to Katharine Cornell's Elizabeth Barrett) giving a masterful performance as the egotistical, brilliant young Scotchman. All of these pictures definitely respond to the public demand for worthwhile entertainment.

It will probably come as a distinct shock to that portion of the public articulate in its demand for pictures of higher standard that *Our Daily Bread* was a tragic failure on New York's Broadway, that *Man of Aran* has played to the small audiences that spell failure and that *What Every Woman Knows* did not meet with the success that its charm and beauty deserved.

The problem presented by this situation is a serious one, for it should not be hard to see that if the really fine and thoughtful pictures fail to draw an audience, producers will be obliged to cease to make them for us. A recent questioner asked: "Why aren't the problems of the day used for picture material? There is certainly forceful drama in them. Why don't the pictures offer us something real to think about and answer some of our current complex situations instead of giving us the light froth?"

Our Daily Bread answered that question with a picture whose story content came from the headlines of the daily papers. Jobless men get together on an abandoned western homestead and through community farming work out the problem of feeding themselves and their families. The answer to the question, however, appears to have little interest for those who do not intelligently follow picture releases but do continue to theorize about them. In this quite evident fact lies a very real danger that must be given serious consideration. Do the criticisms and questions come only from the theorists? Do the real movie goers want fiction, want the lighter type of entertainment that will take them for a brief time away from the cares of the day? The box office figures are the irrefutable answer to the question.

It might serve to clear things if the theorists who do not see pictures but who pronounce judgment on them got together with those who *do* see pictures and know what they want.

Films of Serious Theme

While we are discussing pictures with a serious theme I might mention two that offer thoughtful studies of the divorce problem: they are *Wednesday's Child,* RKO-Radio, and *Little Friend,* Gaumont-British. Both give consideration to the effects of a broken home and divided loyalties on the adolescent child. They are commended to the attention of those who want pictures that combine both fine subject material and good entertainment.

To those of us who remember vividly the first Armistice Day, *The First World War,* released this month by Fox, has awakened poignant and often sorrowful memories. The film consists of a series of authentic newsreels edited by Laurence Stallings. It is stark, impressive tragedy as unrelieved and awe-filled as war itself. Naturally we cannot recommend this for children, but it will be enormously interesting to adults.

Several other films interesting to adults and young people have been released in the past few days. These include *Against the Law,* Columbia, directed by Lambert Hillyer and featuring John Mack Brown and Sally Blane. It presents sharply drawn character studies of an ambitious, hard-working young ambulance driver and a weak-willed young surgeon who has become involved with an underworld gang, and stresses self-sacrifice, friendship and loyalty. Our reviewers have characterized it as a most exciting drama without a single dull moment.

An entertaining picture, also for adults and young people, is *By Your Leave,* RKO-Radio, directed by Lloyd Corrigan with Frank Morgan, Genevieve Tobin and Neil Hamilton. This is a clever comedy of a husband and wife who take a marital holiday but wind up by deciding they need each other.

One of the foreign films our reviewers have recently seen is *Miracles* produced by Lenfilm with an all Russian cast. This is the intensely dramatic story of the struggle of the Russian worker against the tyranny of the Czarist regime. It is an excellent social tragedy, consistent, tense and free from the customary propaganda, and is appropriate for adults and young people. It is, however, not a children's picture.

Six Day Bike Rider, First National, recently released, is distinctly a family film. It is a true to form Joe E. Brown story in which a small town boy, spurred on by jibes, demonstrates that he is in reality a hero. The bicycle

(*Continued on Page* 8)

Noted Teacher Praises New Character Films

Wide interest was aroused by the announcement last month of the issuance of *Secrets of Success,* a series of one-reel films, each dealing with a moral lesson, which will be made available free of charge to character-building agencies, and there have been many commendatory comments.

Among the most enthusiastic was that of Dr. F. A. Magoun, professor of Human Relations at the Massachusetts Institute of Technology. After his first glimpse of the films he wrote:

"Recently it was my bright and happy privilege to see some of the one reel presentations of character education situations which are being worked out under the direction of Dr. Howard M. LeSourd and his committee on Social Values in Moving Pictures.

"The tremendous possibilities of this sort of thing almost move one to the point of intemperate statement. Let me, therefore, nod my head in enthusiastic approval and uphold that enthusiasm with but a single argument.

"Psychologists have long maintained that the principal basis for disapproving the theater and the movies is that one's emotions are often aroused to fever pitch with no outlet. This stimulation without accompanying action is weakening to the will.

"But here we find both stimulation and accompanying action. After the class has seen the film, their aroused minds instantly find expression by contributing to the vitality of the discussion which follows. Nor is this all. The vigorous examination of a good idea is one of the surest ways of introducing it into one's actions.

"Thus the use of these films follows the best principles of pedagogy. First the student's interest is thoroughly aroused. Then his desire to develop ideas, instead of listening to just another lecture, is given outlet as well as stimulation. Then, having arrived at conclusions for himself, instead of having been forced to swallow predigested pap to which he will give little better than lip service, he is both ready and eager to try out these conclusions in his own conduct of life. The kind of experience which develops us most is always that which increases our motor reactions. In short, true character education always begins with the exercise of a proper tendency which is thus started on its way towards becoming a habit.

"Here is a truly Olympian contribution to the technique of character training."

Vermont Falls in Line

John D. Stevens of Bellows Falls, Vermont, has been authorized to organize a State Committee to study the advisability of starting photoplay appreciation classes in Vermont schools. Action follows an animated discussion at the State Teachers' Convention in Burlington.

BOOK MARKS FROM THE CLEVELAND LIBRARY SUGGEST FASCINATING READING FOR FILM FANS

"WHAT EVERY WOMAN KNOWS"

"Every man who is high up loves to think that he has done it all himself; and the wife smiles, and lets it go at that"—What Every Woman Knows.

Some Books Suggested by
THE CLEVELAND PUBLIC LIBRARY

A FEW BARRIE PLAYS

What Every Woman Knows
The Twelve Pound Look
Mary Rose
Admirable Crichton
Peter Pan
Quality Street
A Kiss for Cinderella

WOMEN WHO KNEW

Stories of Women Who Helped Their Husbands to Success

Sheaves, by *Benson*
Queen Anne's Lace, by *Keyes*
Confessions of a Business Man's Wife
Skinner's Dress Suit, by *Dodge*

SIR JAMES BARRIE

J. M. Barrie, A Study in Fairies and Mortals, by *Braybrooke*
Barrie, the Story of a Genius, by *Hammerton*
J. M. Barrie and the Theatre, by *Walbrook*

Printed by the courtesy of the
....
(Name of Theatre)
Presenting
"WHAT EVERY WOMAN KNOWS"

"GREAT EXPECTATIONS"

Young Pip, with expectations of receiving a great fortune from a mysterious friend, meets trials and adventures.

Some Books You Will Enjoy
Suggested by the
CLEVELAND PUBLIC LIBRARY

FAMOUS BOYS OF DICKENS

Pip in "Great Expectations"
David Copperfield
Paul in "Dombey and Son"
Barnaby Rudge
Little Joe in "Bleak House"
Oliver Twist
Tiny Tim in "A Christmas Carol"

WHEN FORTUNE SMILES

Stories of the effect of wealth and great expectations

Windfall, by *Andrews*
Drusilla with a Million, by *Cooper*
Rivers Glide On, by *Gibbs*
Windfall's Eve, by *Lucas*
The Rich Young Man, by *Attenborough*
Simple Peter Cradd, by *Oppenheim*

CHARLES DICKENS

Charles Dickens and His Friends, by *Shore*
Life of Charles Dickens, by *Forster*
Charles Dickens, his Life and Work, by *Leacock*

Printed by the courtesy of the
....
(Name of Theatre)
Presenting
"GREAT EXPECTATIONS"

"ONE NIGHT OF LOVE"

Grace Moore, radio artist and opera star, portrays the struggles of an American girl determined to sing in grand opera.

Books Which Will Add To Your Enjoyment of the Picture
Selected by
THE CLEVELAND PUBLIC LIBRARY

ROMANCES OF SINGERS

Love Song, by *Hughes*
Prima Donna, by *Sanborn*
Song of the Lark, by *Cather*
Vestal Virgin, by *Meeker*
Song-Bird, by *Cleugh*
For a Song, by *Bercovici*

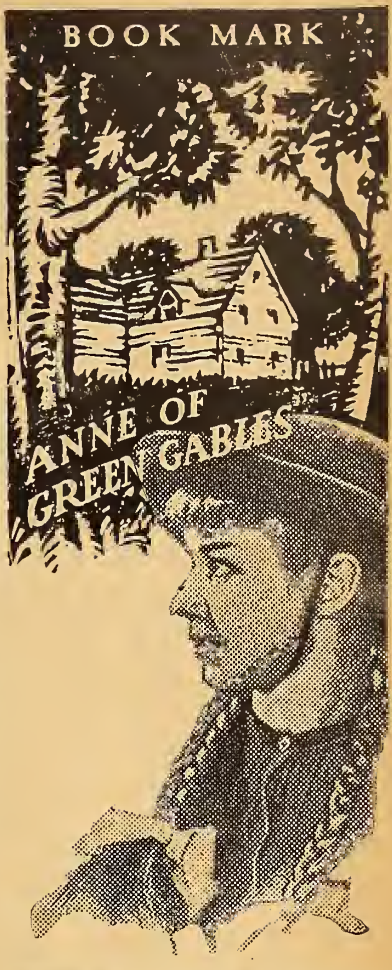
SOME GREAT WOMEN SINGERS

My Life of Song, by *Tetrazzini*
Schumann-Heink, the Last of the Titans; by *Schumann-Heink*
Melodies and Memories, by *Melba*
Geraldine Farrar, the story of an American Singer, by *herself*
Sunlight and Song, by *Jeritza*

GRAND OPERA

Behind the Scenes at the Opera, by *Watkins*
Fifty Favorite Operas, by *England*
Opera and its Stars, by *Wagnalls*
First Aid to the Opera-Goer, by *Watkins*

Printed by the courtesy of the
....
(Name of Theatre)
Presenting
"ONE NIGHT OF LOVE"



"ANNE OF GREEN GABLES"

A spirited girl, adopted by a staid couple, finds happiness and romance in the little village of Avonlea.

Some Stories About Girls
Suggested by the
CLEVELAND PUBLIC LIBRARY

"ANNE" STORIES

A few of Miss Montgomery's books about Anne Shirley and Avonlea.

Anne of Green Gables
Anne of Avonlea
Chronicles of Avonlea
Rainbow Valley

GIRLS ANNE WOULD LIKE

Rebecca of Sunnybrook Farm, by *Wiggin*
Little Women, by *Alcott*
Hathaway House, by *White*
Daddy-Long-Legs, by *Webster*
Mary Gusta, by *Lincoln*
Understood Betsy, by *Canfield*

FOUR FAMOUS ORPHANS

Jane Eyre, by *Bronte*
Old Curiosity Shop, by *Dickens*
Nobody's Girl, by *Malot*
The Dove in the Eagle's Nest, by *Yonge*

Printed by the courtesy of the
....
(Name of Theatre)
Presenting
"ANNE OF GREEN GABLES"

Films For The Pupil And Teacher

(*Continued from Page 5*)

ANNE OF GREEN GABLES

(*RKO-Radio*)

O. P. Heggie and Helen Westley lend extraordinary charm to Mrs. Montgomery's story of the old spinster who adopted the little girl that had been meant to be a boy. Under the supervision of Kenneth Macgowan, Anne Shirley's debut marks an addition to the ranks of screen players who appeal to young folks. Anne is full of the Alice-in-Wonderland spirit and imagination.

THE FIRST WORLD WAR

(*Fox*)

Teachers of history and civics will find in *The First World War* a photographic history of the great conflict, compiled from official sources and archives in a way that must be regarded as definitive. The running comment by Laurence Stallings on this impressive pictorial document is incisive and stimulating as a means of developing thought and discussion among students. Compared to other war pictures, this production is characterized by restraint, official accuracy, and great editorial care.

MAN OF ARAN

(*Gaumont-British*)

Unforgettable are the scenes of that great cinematic document, *Man of Aran*—scenes of the bitter struggle for existence on the barren crags of the Aran Islands off the northwest coast of Ireland, where Robert Flaherty, who made his reputation many years ago as the producer of *Nanook of the North*, spent two years in intimate contact with the daily lives of the inhabitants in order to get his material. Among the indelible sequences recorded by Mr. Flaherty are the scenes of the shark hunting, of the boy fishing on the beetling cliffs, of the woman carrying sacks of seaweed, of the building of the potato patch among the rocks, of the efforts to retrieve the net at the risk of several lives and above all the surging of the sea, the endless, rhythmic pounding of the surf, leaping hundreds of feet up the rocky shelves.

Teachers of geography will be interested in the visualization of the locale, teachers of art in the beautiful pictorial composition of every scene, teachers of music in the Irish folk-song accompaniments, teachers of English in the great theme of this documentary film.

Walt Disney's version of the story of *Proserpine*, a color cartoon entitled *The Goddess of Spring*, explaining what happens to the goddess during six months of the year, will interest teachers of literature, of art and of music.

Bulldog Drummond Strikes Back, with Ronald Colman, directed by Roy del Ruth (United Artists), and *Have a Heart*, with Jean Parker, directed by David Butler (MGM), are among the more enjoyable films of interest to young folks of high-school age.

Enterprising Council Starts Kiddie Club

A "Kiddie Club" for movie-minded children is the ingenious method devised by the Washington Heights Better Films Council of New York City to foster child and parent interest in better films.

An attendance of 2,000 children at a free matinee at the Audubon Theatre on November 10th got the club off to a flying start. Hereafter there will be an admission charge of ten cents, which will be regarded as membership dues and entitle the children to all club privileges. That these will be varied, Mrs. Charles F. Chapman, president of the Better Films Council, gives assurance.

The special children's programs will be held every Saturday morning from 10 to 12.30. Grown-ups will select the films a month in advance and they will be widely advertised through the community. Public libraries, the schools, local organizations and the theatre will lend their aid. Screen and newspaper publicity will be employed and that still more potent medium, word-of-mouth advertising. Editorials in the theatre programs will urge the parents to see that their children attend the Saturday performances.

The club will be so conducted that the children will feel that they are not being forced to go to motion pictures selected for them by parents. Instead they will be afforded an open forum for the expression of their own views about films. They will have their own officers, preside at their own meetings, which will be held just prior to the Saturday morning performance, and will be given opportunities to express their initiative at various side activities which will cement their interest in their club.

Mrs. Rufus Morris, Mrs. F. W. Hurlburt, Mrs. Henry Bryan, Mrs. Hasslock, Miss Helen Chapman and Manager Hart of the Audubon Theatre assisted Mrs. Chapman in planning the Children's Matinee at which the project was launched. Every church, school, organization and institution on Washington Heights was circularized with news of the performance.

When the morning came there were sufficient parents in attendance to insure good discipline. But their presence was superflous. The children were models of behavior—so much so that a business man who watched the performance remarked: "If this sort of thing could be done in every district we would have less communist meetings. This certainly goes for good citizenship."

Progress in Connecticut

A report of the Conecticut Committee on Photoplay Appreciation of the National Council of Teachers of English, prepared by Dr. Marion C. Sheridan, regional director, has been published by the State Department of Education and distributed to all high schools in the state.

TELEPHONE BUREAU GROWS AT LOS ANGELES LIBRARY

The telephone information service inaugurated in September by the Los Angeles Public Library is growing by leaps and bounds. Thanks to the effeciency of the information bureau staff, anyone in Los Angeles County can call up the library and ask about a picture that is current.

The conversation that ensues will be somewhat as follows:

"Will you please give me a report on such and such a picture," And the answer will come back: "The Joint Committee recommends this picture for family entertainment. It is a comedy (or tragedy, fantasy, war, or historical picture), well cast and good entertainment." Or the answer may be, "Not good for nervous children"; or "Good for juniors but not interesting for adults." The producing company, the cast and the director will be named, if the inquirer desires—and if the story is based on a book that, too, will be mentioned. If there are objectionable features from the point of view of morality or obscenity, this will be stated.

Where does the Library get its information? It is acting merely as an information center—unbiased and taking no part in the approval or disapproval of pictures. The task of helping parents and others interested in the effect of movies on children and young people to select the best pictures is undertaken at the instigation of the Juvenile Research Committee of Los Angeles County Coordinating Councils, a group composed of leaders interested in the welfare of children and young people. Its purpose is to serve as a clearing house for the various organizations and agencies carrying on a character building program for children.

Cooperating with this group are the organizations of men and women which have been giving their time for previewing and judging of pictures—National Society Daughters of the American Revolution, National Society of New England Women, General Federation of Women's Clubs, California Congress of Parents and Teachers, Inc., National Council of Jewish Women, The Women's University Club, the Southern California Council of Federated Church Women and National Council of Catholic Women. These groups unite in a joint estimate on pictures previewed, printed every two weeks. These are forwarded to the Central Library and filed by title. To these reports are added by the Library citations of comments on the pictures found in *Parents Magazine*, *Women's University Club Bulletin*, *California Parent-Teachers' Magazine*, *Educational Screen* and *Child Welfare*.

Reports have been gathered on pictures previewed since January, 1934, and include 578 feature pictures and 57 short subjects. The Teachers' Room, which, together with the Children's Room of the Central Library, is the library headquarters for child-training, parent-education and child welfare, is seen to be the logical source of information on such a vital influence in the life of young people today as the motion picture has become. The public is invited to make use of this service.

When the Library opened this service towards the end of September it expected it to move gradually into importance. Instead the staff found itself plunged at once into real activity, some 60 inquiries coming in the first day. Surrounding towns are picking up the idea and establishing similar services.

A Clubwoman Chats On Current Film Trends

(*Continued from page* 6)

race provides lots of fun for both children and grown-ups.

The current month has seen the production of three pictures which are especially desirable for a Junior Matinee, but which I refrain from reviewing here because so much has already been written about them. They are *Anne of Green Gables*, RKO-Radio, *Mrs. Wiggs of the Cabbage Patch*, Paramount, and *Kentucky Kernels*, RKO-Radio.

Family films recently previewed by our groups include: *Great Expectations*, Universal; *What Every Woman Knows*, Metro-Goldwyn-Mayer; *Kid Millions*, United Artists; *Charlie Chan in London*, Fox; *Happiness Ahead*, First National; *Man of Aran*, Gaumont-British; *Our Daily Bread*, United Artists-King Vidor; *Six Day Bike Rider*, Warner; *College Rhythm*, Paramount.

Cinema Now Has Dignity of M. A. Degree

(*Continued from Page* 1)

as it relates to problems of motion picture production.

For some time the university has offered training in directing, camera work, sound, acting and scenario writing. It stresses the development of the cinema both as an art and as an educational medium.

Last year through the cooperation of one of the major producers who presented them with the film, cinematography students made several pictures. One of these, called *The Oval Portrait*, which received the Paul Muni prize, is this year being released by the university for showings.

Owing to its unique character the University of Southern California's cinematography department is drawing increasing numbers of students from a wide area—all of them eager for practical motion picture training.

Polls His Public To Find Out What It Wants

In the future James O'Toole, manager of the Fox Theatre in San Diego, California, can book his programs with the assurance that he is giving his movie public exactly what it wants.

A poll of the 15,000 theatre-goers who are regular patrons of the Fox was the method he took to find out. Tabulation disclosed that San Diego movie-goers definitely dislike sex films. Their preference is for society drama, with comedy in second place and musical comedy in third.

Favorite stars are Will Rogers, Clark Gable, William Powell, George Arliss, Norma Shearer, Joan Crawford, Mae West and Claudette Colbert. Fox patrons would like to see Herbert Mundin, Charles Butterworth, Nat Pendleton, Kitty Carlisle, Toby Wing and Maureen O'Sullivan elevated to stardom.

Most of them want shorter programs. Two hours is the longest they want to sit in the theatre.

In effect they expressed approval of pending production schedules when they said that they wanted motion pictures made from the best Broadway shows and the best novels, many of which are now in the process of being filmed.

Johnstown Paper Prints "Better Movie" News

A weekly column of news comment about motion pictures in the *Democrat*, local publication, keeps better films advocates in Johnstown, Pennsylvania, constantly posted on new developments in the film field. The author is Mrs. Anna B. Somerville, Motion Picture Chairman of Quemahoning Chapter, D.A.R., who has for some time been active in the better films movement in Pennsylvania.

Unlike many similar columns this contains not only comment on films playing in Johnstown, but also news of interesting experiments which are carried on throughout the country to encourage higher standards of film entertainment.

BULLETIN AVAILABLE FREE

This bulletin is published monthly by the Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York City. It is available free of charge to community leaders who are willing to accept the responsibility for guiding public taste in film entertainment or of adjusting the program of the neighborhood theatre to the needs of children. Write to Editor, *The Motion Picture and the Family*, at the above address if you wish to be placed on the mailing list.

Printed in U. S. A.

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

Comment on Current
Films by Teachers,
Educators, Commun-
ity Leaders

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DIVISION

VOL. 1 DECEMBER 15, 1934 No. 3

Films To Share High School Observance

Filmdom will have its share in the nationwide celebration of the 300th anniversary of the establishment of American high schools, which will take place in 1935, commemorating the founding in 1635 of Boston Latin School, first secondary school in the United States.

A special film dedicated to the school teachers of America will be issued by RKO-Radio in observance of the event, with America's beloved actress, May Robson, starred.

The dedication of this film, which is entitled *The Grand Old Girl*, and which RKO has designed as a memorial to the integrity, the self-sacrifice and high idealism of hundreds of thousands of American teachers who are giving their best efforts to the advancement of standards of American culture and citizenship, was written by the editorial staff of *Scholastic*, the national high school weekly. It reads, "Because they mould the youth of America; because they have for so

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Begin Making History Films

Thirteen one-reel films on American history will constitute an important contribution to visual education on the part of Warner Brothers. E. M. Newman is commentator for these films, which will be entitled *See America First.* Reels already released deal with such subjects as the Boston Tea Party and the early days of the Republic. Other striking events figure in future films.

Manager Speaks To Morgantown Group

The Case for Motion Pictures was stated by Kenneth A. Grimes, manager of the local Warner Bros. Theatre, at a recent meeting of the Civic Department of the Women's Club of Morgantown, West Virginia. Mr. Grimes told the members of the group, from the point of view of producer and exhibitor, some of the intra-industry problems and answered the barrage of questions which followed. Mrs. V. O. Havener presided and announced plans for disseminating to Morgantown picture-goers film estimates by the various preview groups.

Jackie Decides He Wants To Be a Motor Cycle Cop

Jackie Cooper has returned from personal appearances in the East with a brand new ambition, so Hollywood advises us.

Metro-Goldwyn-Mayer's well beloved juvenile star wants to be a motorcycle cop.

The desire was born as Jackie watched the stalwart officers tearing along ahead of him, throttle wide open, to clear a passage for his car.

"All the time I was away I didn't see hardly anything but the backs of motor cops' necks," Jackie says, "so I began figgerin'—bein' a motor cop must be a swell life, goin' as fast as you want to, makin' all the noise you want and everybody gettin' out of your way and you can't be pinched for it.

"And because motor cops know how to chew gum like nobody's business."

And so Jackie has begun the first step towards the realization of his ambition. He's learning to chew gum "like nobody's business."

Junior Critics Meet to Make Ratings Of Films

Members of the Photoplay Club at the Central High School in Memphis, Tennessee, meet after school hours to discuss films showing in local theatres and to decide which of them are desirable for school showings, according to Miss Vermonta Wilson of the faculty, who directs the club. They also review books from which pictures have been or are being made.

Occasionally the club goes in a body to attend films which have especial literary or dramatic value, such as *Great Expectations.*

Unusually keen interest in this film was shown because the manager of the Orpheum Theatre offered two double passes for *Anne of Green Gables*, playing at his theatre the next week, to the club member writing the best review. The same clever manager asked Miss Corinne J. Gladding of the Central High faculty to select a pupil to take part in a radio broadcast of a scene from *Anne of Green Gables.*

Because the club at Central High has been so successful, Miss Josephine Allensworth has started one at Humes High School and similar clubs are projected in three private schools, The Lausanne, Miss Hutchinson's and Saint Agnes.

Episcopal Churches Lend Aid to Council

A fine bit of church cooperation with Better Films Council is reported by Mrs. William C. Orton of the Staten Island Better Films Council. *The Evangel,* a new church paper published by the Protestant Episcopal churches of Staten Island and circulated to about 1,000 church people in that vicinity carried in one of its most recent issues an article by Mrs. Orton describing in detail the work of the Council.

The executive board of the Council has recently been increased to include representatives of the Girl Scouts, the Campfire Girls, the Mothers' Clubs, the United Parents' Association, the Episcopal and other Protestant churches.

Baltimore Publishes Photoplay Material

Baltimore is the first city in the country to publish photoplay appreciation material as a part of its curriculum.

New units on photoplay appreciation developed for junior and senior high schools by Dr. William Lewin, Chairman of the Photoplay Appreciation of the National Council of Teachers of English, in cooperation with Dr. Walter Barnes of New York University, have been issued as a supplement to the course of study in English.

Dr. Angela M. Broening, assistant director of research in the Baltimore School Department, prepared the supplement in which the photoplay appreciation material was included.

Double Billing Is Opposed By Teaching Group

Double feature billing in motion picture theatres was opposed by the National Council of Teachers of English in resolutions passed at its annual convention at the Mayflower Hotel in Washington on the Thanksgiving week-end.

The Council's stand on double-billing marks the second phase of its movement to develop photoplay appreciation throughout the United States. Previously the organization has concerned itself only with improvements of standards of cinema production and of cinema taste. Now it proposes also to give attention to distribution and exhibition problems.

Several of the latter were considered by the general officers and executive committe of the Council at a post-convention session on December 1. They were presented in the form of resolutions which had been drafted and already approved by the Photoplay Committee of the Council, of which Dr. William Lewin of Newark is chair-

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School Department Gives Cooperation

In cooperation with the Motion Picture Department of the State Federation of Women's Clubs and the Junior League, the Pittsburgh, Pennsylvania, School Department announces all special film programs of interest to children.

Bulletins are sent regularly from the office of Dr. Ben G. Graham, superintendent of schools, to each school in the neighborhood of a theatre where there is to be a special children's showing, requesting that a notice of the showing be posted and an announcement made in the school rooms. The same method is pursued in the Catholic schools of Pittsburgh. Some of the Protestant clergymen also cooperate by posting a bulletin in their churches and by making announcements.

Three Pittsburgh schools, the Gladstone Junior High, the Langley High and the Arsenal Visual Education School, have a motion picture hour once a week at which pictures are shown furnished by the Board of Education or by the various theatre managers.

Boys vs. Girls In New Jersey Essay Contest

The Cinema Study Club of Rutherford High School, which has a membership of girls, and the Junior Better Films Society, with a masculine membership, are competing for three prizes of $3, $1 and $1 each for the best essays on three motion picture topics.

Mrs. H. L. Callender, member of the Exceptional Photoplay Committee of the National Board of Review, Mrs. I. C. Elmer, former president of the Rutherford Better Films Committee, and Miss Dorothy Burrows, local librarian, will serve as judges.

Essays may be based upon a review of a current picture, or upon either of these topics: "What does the Motion Picture Offer to High School Students?" and "What Phase of the Motion Picture Interests You Most?"

Each competitor will choose his own title, after selecting one of these topics. Essays will be 300 words in length. Approximately 35 essays will be submitted and each group will by popular vote select the 10 best from that number to be sent to the judges. Honorable mention will win a ticket to a current motion picture in Rutherford.

Both the Cinema Study Club and the Junior Better Films Society were formed by Mrs. Alvin L. Herald of Rutherford. The girls' group is beginning its sixth year of motion picture study, while the boys are engaged in their first. They are studying *Mechanics of the Motion Picture* under the direction of Mr. Robert Hughes, while the girls are using for their textbook *How to Appreciate the Motion Picture* by Dr. Edgar Dale.

Motion Pictures Now Go Collegiate

The shooting script of *Anne of Green Gables* has found its way into the curriculum of Iowa State College at Ames, Iowa. H. L. Kooster, in charge of Visual Instruction Service there, has introduced it into his courses to test the reaction of the students to this particular type of film. Thus cinematography adds one more to its list of laurels.

ADD FAMOUS MEMBERS TO FILM DIRECTORATE

The Finer Films Federation of New Jersey reports three distinguished accessions to its board of directors: Mrs. Thomas A. Edison, Dr. Robert Clothier, president of Rutgers College, and Edward Duffield, president of the Prudential Life Insurance Society.

A CLUBWOMAN CHATS ON CURRENT FILM TRENDS

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

Happily the Christmas season is bringing its quota of pictures of exceptional worth for the holiday audiences. Outstanding among them for family groups or for Junior Matinee showings is *Bright Eyes*, starring little Shirley Temple, with James Dunn as her co-star. It is a satisfaction to see this talented youngster at last cast in a film with a light comedy atmosphere and a background of normal life and work rather than in one which smacks of artificialities.

Another holiday film treat is *Romance in Manhattan* in which Francis Lederer duplicates the engaging performance he gave in *The Pursuit of Happiness*. This is a story of a Czech immigrant and his problems which brings the theatre-goer pleasantly in contact with the friends the immigrant makes and the romance he finds in the city which he admires and loves.

The Painted Veil, another holiday offering, gives Greta Garbo perhaps the most human role in which she has yet been seen, and needless to say she takes full advantage of her opportunities.

Many are eagerly waiting the Christmas release of *The Little Minister* with Katharine Hepburn playing the role of Lady Babbie, made famous by Maude Adams. We shall be able to tell you more of this film next month.

Father Brown, Detective (Paramount), and *Broadway Bill* (Columbia)—film releases of the current month—are well worth any effort to see, the former because of the convincing interpretation of the priest-detective and his concern for men's souls given by Walter Connolly; the latter for its delightfully vivid entertainment and its fine direction and exceptional acting.

The serious-minded will find timely information in *Dealers in Death* (Topical Films), a screen portrayal of the work of the munitions makers that parallels the disclosures being made by the Senate investigating committee. We can be grateful for all knowledge that may serve to strengthen the steps the world is trying to take along the road to world peace.

These are a few of the outstanding films, but they by no means exhaust the range of possibilities for the discriminating film-goer. *Babbitt* (First National), a satirical dramatization of Sinclair Lewis's novel, is a picture that most of us will wish to include on our film calendar, since it is sure to be widely discussed. The producing company has really achieved a very creditable performance in *Babbitt*. It depicts with complete naturalness the exploits of the pompous but loyal, small-town citizen who is familiar to all of us through the pages of Mr. Lewis's book.

W. C. Fields and Baby LeRoy are a rather engaging combination for a holiday film release. They are appearing together in *It's a Gift*, an entertaining comedy dealing with the henpecked owner of a small grocery store who inherits money, buys a worthless orange grove in California and starts west by automobile to claim his property. The role of the much-nagged husband is typically Fieldsian and is sure to give amusement to those who like the Fields brand of comedy.

It would be hard to find a production better keyed to the holiday spirit than *Music in the Air* from the successful musical comedy which ran last winter on Broadway. While a part of the film is set in Munich where a rustic school teacher, his daughter and her fiance go, led on by the hope that the daughter will make a great success in opera, it is the charming scenes of the Bavarian countryside and the folk dancing and folk music which give the picture its paramount appeal.

Films for Mature Audiences

Most of the films to which I have referred are distinctly of family type. In fact, the increasing number of good family films is a matter for gratification. Only *The Painted Veil* and *Dealers in Death* are so mature in theme as not to be recommended for a family audience, although both are desirable films for adults and young people.

Children with a zest for travel and adventure will find much to interest them in *Life in the Congo*, one of the newest releases—and so for that matter will the grown-ups, too. This film is a record of the journey made by the Burbridge Expedition into the gorilla country in the Kivu mountains of Africa.

Probably no list of good holiday pictures would be complete without reference to *The Merry Widow*, which after playing for some time in New York, is just about reaching many of the smaller cities. While this is an entertainment for sophisticated audiences rather than for children, it is a delightful screen version of the old favorite with the familiar and entrancing *Merry Widow* music as its chief recommendation.

These are films recently previewed by our groups which they have rated for family audiences:

Bright Eyes (Fox) (Junior Matinee).

Romance in Manhattan (RKO-Radio).

Broadway Bill (Columbia).

Babbitt (First National).

Father Brown, Detective (Paramount).

It's a Gift (Paramount).

Music in the Air (Fox) (Junior Matinee).

Flirtation Walk (First National).

Bachelor of Arts (Fox).

The Silver Streak (RKO-Radio) (Junior Matinee).

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Research Plays Big Part In Movie Making

By Alice Evans Field

Few persons have any idea of the thousands of questions that arise every time a motion picture is prepared for production; few have any idea of the vast amount of detailed research which goes into the making of every picture. To answer these questions, and answer them quickly, it has been necessary for the studios to build up extensive research libraries housing thousands of volumes and complex card index systems. Hundreds of magazines are subscribed to, leading newspapers are bought and clipped and pictures of all kinds of things from all over the world are collected and filed under their proper headings.

Suppose we drop into one of these spacious, sunny libraries and talk with any one of the staff of highly trained librarians. In all except one of the major studios the heads of these departments are women, as are their chief assistants. In addition to their specialized training they must have an all-world background and contacts with foreign countries and be familiar with many languages. Telephones are ringing constantly and messengers from producers, directors, sound, music and art departments are busily going and coming. So dependable have these research experts become through the years that they are now expected to know everything or at least be able to find the information at a moment's notice. Sometimes they are "stumped," but not often. One tells of an amusing request sent in by a director recently—"Please send me the secret code of the British navy, at once." Needless to say that information could not be supplied.

The daily record of requests is fascinating. Selecting a few at random we are quite certain that few of us would dare to be subjected to such an intelligence test as the following:

What kind of surgical instruments were used in the early 18th century?

What is the average length of an angle worm?

What kind of an identification card would a Scotland Yard man carry?

What kind of gambling games were played in New Orleans in 1785?

What was the last date of the burning of a criminal in England?

In all this complicated search for accuracy of detail in things past and present it is inevitable that mistakes should be made. Sometimes they are made deliberately for the sake of dramatic effect and sometimes they are, to use Johnson's famous retort concerning an error in his seven years of labor in compilation of the first dictionary, "just plain ignorance." So critical of errors small and large has the average motion picture audience become that studios are deluged with letters from

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Needy Children In Springfield Enjoy Gala Show

Three thousand needy youngsters in Springfield, Mass., had a red letter morning not long ago when they were guests of the Paramount Theatre and Edward A. Zorn, manager, for a special performance of *Mrs. Wiggs of the Cabbage Patch*, the week's feature film. In the group were 200 boys from the Brightside Catholic Orphanage, to whom a trip to a motion picture theatre was a distinct novelty. They were transported in special cars to the Paramount and arrived shortly before the show was scheduled to start, with, as Mrs. S. H. Crane of the Springfield Motion Picture Council expresses it, ‘enthusiasm enough for twice their number."

Besides *Mrs. Wiggs*, Mr. Zorn had arranged a program which included three reels of *Puss in Boots*, and cartoons of *Mickey Mouse* and *Popeye*. An organist accompanied the boys and girls as they whistled and sang.

Mrs. Benjamin D. Rackliffe, Mrs. Hattie Hammond, Mrs. William Quinn, Miss Teresa Tierney and Mrs. James Brazill helped the management of the theatre in plans for the transportation of the children who came from local institutions.

Tickets for the matinee were distributed through the Olivet Community House, the Boys' Club, the Girls' Club and the Dunbar Community House.

Although the project was not an enterprise of the Motion Picture Council, the Council sent a letter to Manager Zorn expressing its appreciation.

New Movie Guide Makes Its Bow

A new and very helpful weekly motion picture guide made its debut December 10th under the auspices of the *Parents' Magazine*.

Sixteen of the most recent feature films were reviewed in it. In subsequent issues attention will also be given to some of the more outstanding shorts.

Films are rated Excellent, Good or Fair on the combined judgment of such groups as National Film Estimate Service, General Federation of Women's Clubs, Women's University Club, Los Angeles, International Federation of Catholic Alumnae and National Society, Daughters of the American Revolution. The audience suitability of each film is also indicated.

Copies of the publication can be obtained at the subscription rate of $1.00 per year by addressing *The Parents' Magazine Weekly Movie Guide*, 9 East 40th Street, New York, N. Y. Group subscriptions of 10 or more are obtainable at 75c per subscription and of 25 or more at 50c each.

The guide will be found very helpful by community groups seeking assistance in evaluating films.

AS THEY DO IT IN LOS ANGELES

Ring Mutual 5241 *and a pleasant voice tells you all you want to know about films. That's how the Public Library functions in filmdom's capitol.*

Little Neck Council Presents Jr. Matinees

The Better Moving Pictures Council of Douglaston and Little Neck, one of the most enterprising better films groups in the vicinity of New York, has been successful in arranging a 1 to 3 p. m. Junior Matinee each Saturday at the Little Neck Theatre. A full program of films recommended by the Council is presented at that time. Selected short subjects replace any picture which does not have the Council's full approval for a juvenile audience.

The Council issues a weekly motion picture guide giving the audience rating of every film locally shown. Organizations which cooperate in the Council include the Douglaston Parent-Teacher Association, the Community Church of Douglaston, the Zion Episcopal Church, the Women's Club of Douglaston, the Civic League of Douglaston, the American Legion of Douglaston-Little Neck, the Mother's Club of P. S. 94, Little Neck, the Lakeville Parent-Teachers Association, the Community Church of Little Neck, the Christ Lutheran Church and the Masonic Club of Little Neck.

All these organizations cooperate enthusiastically in the Better Films program.

Double Billing Is Opposed By Teaching Group

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man, at a luncheon the preceding day.

The five resolutions embraced the following projects: abolition of the double feature policy; unification of programs so that each will embrace a single feature plus appropriate short subjects; planning of week-end family programs in neighborhood theatres; elimination of undesirable trailers during week-end performances for family groups and general improvement of trailers so that they will be more informative and less sensational.

In a preamble to the resolutions it was pointed out that the efforts of American teachers to raise the level of American taste in movies by mass education are greatly hampered by exhibitors who show undesirable and inappropriate pictures on the same programs with recommended features, as well as by the employment of inferior and often objectionable trailers to advertise coming pictures.

The resolutions approved by the Photoplay Committee will be presented to local school faculties, parent-teacher associations, school superintendents and boards of education, which will be urged to take concerted action.

No Behavior Problem At Jr. Matinee

When Portland, Maine, holds a Junior Matinee there isn't a trace of a behavior problem—or at least there wasn't when a highly successful one was given last spring.

And the secret of it, says Mrs. Carl C. Coffin, who as superintendent of the Children's Division of the Portland Council of Religious Education, was active in the arrangements, was twofold: there was one adult to every ten children in the audience, and there was so much to amuse the children, even when there weren't any pictures on the screen, that no child was even tempted to be boisterous.

Part of the magic also lay in the fact that as soon as the space in front of the theatre doors was filled a small group of children was admitted and the same process was repeated over and over, so that there was no opportunity for congestion or confusion.

Moreover there wasn't a dull moment from the time the first child came in. Music by the Deering High School band and mass singing led by Sinclair A. Thompson, with songs thrown on the screen, kept interest at a high pitch until that happy moment when *Mickey Mouse* made his first appearance.

Between the achievement of this successful matinee, however, and the initial committee meeting at which the plan was projected there were many hours of intensive work and planning.

The first step was a committee meeting, at which more than 150 representatives of religious, educational, civic and service groups were in attendance, as was also a member of the City Council. Ministers, priests and rabbis attended.

Mrs. Coffin, who served as chairman of the temporary committee, was the first speaker and was followed by Hon. Philip J. Deering of the Portland City Council. Then followed addresses by Rt. Rev. Monsignor George P. Johnson, rector of the Cathedral of the Immaculate Conception, Rev. Morris H. Turk, D.D., at that time president of the Church Federation, and Judge Max L. Pinansky, of the Portland School Board, who spoke on better films from the standpoint of their respective religious faiths. Miss Helen M. King, representative of the public schools, urged parents to cooperate better in the selection of motion picture entertainment for their children. Harry Botwick, manager of the State Theatre, presented the manager's point of view, and offered his theatre, at which the Matinee was subsequently held, for a demonstration program of children's pictures. Subsequently other local theatre managers cooperated and the films, the services of the theatre staff, and of the projection operators were obtained free of charge.

Local newspapers supported the project with generous publicity, and the local radio sta-

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Launch Two More Preview Study Institutes

Two new Preview Institutes, started in November, attest to the growing popularity of motion picture study among adult groups.

Sponsored by the State Federation of Women's Clubs of Delaware the first of these institutes got under way in Wilmington on November 21st, with Mrs. Jeannette W. Emrich as instructor. Mrs. Edmund M. Barsham was the chairman. Unlike the previous institutes this will include men as well as women in the attendance and the head of the local Y.M.C.A. and of the Wilmington Federation of Churches were present at the first meeting. Attendance numbered 35.

Mrs. Emrich stressed in her opening address the educational rather than the emotional approach to the reviewing of pictures.

A second successful institute under the sponsorship of the local branch of the American Association of University Women was started in Poughkeepsie on November 23rd with an attendance of 125. Representatives of about a dozen local organizations with a liberal contingent from the Vassar College faculty were in attendance. Mrs. Emrich again instructed.

New Orleans Plans to Dramatize Screen Classics

Dramatization of screen classics will probably be the first step towards introducing classes in photoplay appreciation in the high schools of New Orleans, according to Mrs. J. M. White, Chairman of the Better Films Study Group of the Louisiana Cooperative Educational Association. The group will cooperate with pupils in arranging the dramatizations.

Interest Youngsters With Study Guides

There is no more valuable medium for stimulating enthusiasm for the right kind of films for juvenile audiences than study guides recently issued on pictures possessing genuine literary as well as dramatic merit. Study guides on *Great Expectations* and *Treasure Island*, prepared by the National Council of Teachers of English, may be purchased through the Bureau of Publications at Teachers' College, Columbia University, New York City, at the following rates: students' guides 3c; teachers' guides the same price. These guides are primarily for the use of children of high school age. A study guide on *Anne of Green Gables*, intended for children of high school age and below, may be secured from the Motion Picture Producers and Distributors of America, 28 W. 44th Street, New York City, at 3c each for teachers' and 1c for students' guides.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

THE WHITE PARADE

(*Fox*)

This appealing picture not only interprets nursing as a glorious profession but it gives one new insight into the very meaning of life itself. One is convinced anew that life is very much the same in its emotions and desires, its joys and sorrows, its fundamental problems and conflicts, regardless of profession.

What is it that makes a good nurse? Well, just what makes any man or woman a real success: hard work, self discipline, genuine sympathy for others, a desire to serve.

To be sure, there are people who attain financial success without sympathy or a desire to serve, but their selfish greed is wrecking our present civilization. In all the professions and even in business those who achieve genuine success are like June, about whom the head surgeon said: "We can use a girl like that. She has it here" (points to heart)—"and with that she cannot miss being a great nurse."

GENTLEMEN ARE BORN

(*First National*)

College men have been tragic victims of the depression. Their problems are portrayed in this picture in an unforgettable way. Dreams of achievement are shattered in their fight for bare necessities of life. Love seeks its fulfillment, but necessity casts dark shadows over the present and future. With a few, despair is born of futility in the struggle, but hope in the heart of youth is its glory.

Burning questions linger in one's mind after this picture.

What's wrong with a social order that suppresses its trained and ambitious youth?

What more should a college education do for those who spend four precious years in its pursuit?

Must young people today be denied marriage pending a security which seems unattainable?

EVELYN PRENTICE

(*M. G. M.*)

Husbands and wives take notice. Here you will find some "do's and don't's" worth pondering—

Don't neglect your home. In the long run your joy and satisfaction in living depends upon happy adjustments there. Sacrifice of home for outside attainments is too high a price to pay.

Don't let jealousy or suspicion lead you to draw hasty conclusions.

Don't get involved in outside relationships wherein an unscrupulous person can take advantage of you.

Take time to be a real partner and comrade of your family.

Be quick on reconciliation and slow on renunciation. Understanding and forgiveness are the bases of harmony and happiness. Pride and self-pity are forerunners of despair.

BABBITT

(*First National*)

This story of life in a small town brings out both the subtle temptations and homely virtues which are more or less common throughout America.

The temptations portrayed are pride which condones dishonesty, egotism which responds to flattery, a suspiciousness which makes community gossip creditable and fault-finding which may develop into chronic nagging.

The homely virtues seen in contrast to these subtle temptations are: first, family loyalty and cooperation, which are powerful factors in successful living; second, true friendship, which is the joy of community life. The general superficiality of friendship in this picture is contrasted with its loyalty even against community sentiment.

FLIRTATION WALK

(*First National*)

This picture is so highly entertaining that its lessons may be obscured. The key to its fundamental message lies in the stirring remark which rang in the ears of an army private: "If you were an officer and a gentleman." The youth strives to become both and apparently succeeds.

One is impressed by the necessity of taking discipline and liking it. No one is fit to direct others who does not respond manfully to directions.

There is a chivalry in the picture that is inspiring. In these days of the new freedom of women, there is a weakening of the fine respect in which women were held in the past.

The appeal of uniforms, of martial music and of columns of well-drilled men will make the pacifists long for more popular ways of combatting militarism than the somber facts of the thundering insanity of war.

MUSIC IN THE AIR

(*Fox*)

"What do we learn from travel?"

Out of a rather trying experience in Munich the girl from the country answers in words like these—"That home is a beautiful and delightful place, and that old friends are best."

This picture furnishes a great musical and artistic treat, but at the same time carries convictions that are significant. No one who sees it will feel he is being taught, but each will be learning.

That one does not jump to high success, but climbs a ladder round by round.

That we usually do not appreciate what is close to us and yet nearby lies joy and happiness.

That our friends are those who know all about us and love us still.

That there is real greatness in facing defeat without being overcome by it.

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Research Plays Big Part In Movie Making

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all quarters concerning points of departure from exact facts. Sometimes these self appointed advisors are wrong. When they are right they spur the department to greater accuracy and endeavor. Poinsettias on an eastern Christmas table in the days before the Civil War, a Spanish spur on the boot of a South American caballero, a king seated on the wrong side of his queen in a pre-World War parade—these and similar mistakes have been quickly noted and reported and with the desired effect upon future production.

Historical and period pictures, of course, offer the greatest problems. Literally tons of material —books, pictures, authentic costumes, properties and furnishings have been imported for the filming of *David Copperfield*. The problem in *Becky Sharp* is further complicated by the use of color. Not only must the uniforms and costumes worn at the great ball on the eve of the Battle of Waterloo be accurate in design, but in color as well. Just so, the furnishing of the throne room and the various coats of arms, together with a thousand and one other details, such as the flowers grown in English gardens at that time, must be as nearly correct as possible. Research work for Cecil DeMille's *Crusades* is offering some knotty problems with regard to insignia for the banners of Richard the Lion-Hearted, Saladin and others of less degree, costumes, crossbows, salutes and accoutrements. The presence in the studio of Mr. Harold Lamb, who has written the original story for the production and who is acting as technical advisor, together with the vast amount of work done by DeMille's private staff, has in this particular picture lightened the burden for the regular studio research department.

The Little Colonel, set in the days following the Civil War, brings its own set of problems. "Did they use telegrams at that time? If so what kind?" Western Union is appealed to and they succeed in finding a copy of a message sent in 1869. "What bathing customs prevailed at that time?" "Amusingly enough the detailed answer to this question was unearthed in an old joural of the times called *Once a Week*. And the United States Army was requisitioned for a picture of the kind of certificate issued in making one an honorary colonel in the army.

For a picture preparing under the title *Love Without Words*, based upon the life of Tchaikowsky, came the question "Did they use gas to light the theatres of Russia in 1870?" The answer to this was elusive, but was finally tracked down in the memoirs of Chaliapin, in which he speaks of the fact that the smell of burning gas is always

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Children Have Fine Film Taste St. Louis Learns

That children, even as young as eighth-graders, have definite standards of motion picture taste, and distinctly high standards, as well, seems to have been conclusively proven in an experiment just conducted in St. Louis, which many teachers would do well to emulate in their own classrooms.

Results of the experiment were reported by Ben Wells, teacher in the John Burroughs private school near St. Louis, speaking to the St. Louis Better Films Council.

"Children even as young as those in the seventh and eighth grades have definite tastes," Mr. Wells said. "I for one believe that they are wholesome tastes, that they instinctively dislike the cheap, the vulgar and the meretricious and that they enjoy the wholesome, the healthy and the true. For this point of view I have some definite evidence supplied by eighth grade children two weeks ago.

"Without any preliminary discussion of the movies each child was asked to set down the titles of four pictures, two of which he had enjoyed and two which he had not.

"The picture that took first place by long odds was *Little Women,* now a year old. The second most popular was *One Night of Love.* Next on the list we find *The Barretts of Wimpole Street* and *The Count of Monte Cristo,* tied, and for fourth place there is a tie between *Treasure Island* and *It Happened One Night.* In this connection it is interesting to recall that the International Motion Picture Congress at Venice voted *It Happened One Night* the most entertaining picture of the year. Seven pictures share sixth place in popularity. They are: *The House of Rothschild, All Quiet on the Western Front, Cavalcade, Wild Cargo, Queen Christina and Little Miss Marker.* There were dozens of others on this preferred list, but those which could be considered undesirable for children were few and far between.

"Certain classes of pictures were named frequently as being disliked. These were: society pictures, long-drawn-out pictures, Western thrillers, and love stories. Several pictures were blacklisted because they were 'scary.'"

A Clubwoman Chats On Films

(*Continued from Page* 2)

Waltz Time in Vienna (Ludwig Berger).

Here are some films which have been highly commended but which are considered more appropriate for adults and young people than for a group which includes children:

The Painted Veil (M-G-M).
White Lies (Columbia).
Red Morning (RKO-Radio).
Men of the Night (Columbia).
I Am a Thief (Warner).
Imitation of Life (Universal).

OUT FROM HOLLYWOOD

By Alice Evans Field, *Assistant to Mrs. Thomas G. Winter, Associate Director of Public Relations, M. P. P. D. A.*

Forever seeking variety and freshness in theme and treatment, the pendulum of motion picture entertainment swings inevitably back to the "tried and true" for its starting point, with novelty, innovation and advanced technique introduced in such a way as often to escape the attention of the average picture goer.

Witness, for example, the development in sound recording, used for the first time in Grace Moore's lovely film, *One Night of Love,* and now being rapidly adopted by other studios. Technically known as the "Hill and Dale Method," this is a process by which the tones of the voice or the music of an orchestra is recorded on a wax disc, the needle cutting up and down in the groove rather than sidewise as previously. Far greater range, purer tones and greater volume are thus obtained. The music is recorded on a wax disc, apart from the scene of action, and "played back" when the action of the player is photographed, to be re-recorded on the sound track. This method is used with great success in the delightful musical production, *Sweet Adeline,* a gay romantic musical of Spanish War days, which has just been completed, with Irene Dunne playing the leading role. With the popularity of current musical productions, we seem headed for a veritable feast of music. Among many now in production are *Roberta,* in which we shall see more of Fred Astaire's whirlwind dancing; *Mississippi,* starring Bing Crosby and Joan Bennett, with W. C. Fields for comedy; the old-time favorite, *Showboat,* which is well timed for a rebirth; Rudy Vallee's *Sweet Music,* for which an elaborate replica of the studio home of one of our greatest national broadcasting chains has been built on the studio lot and the Ramon Novarro-Evelyn Laye production, *The Night Is Young,* based on Vicki Baum's novel, *In Old Vienna.*

In a picture based on Thackery's much loved *Vanity Fair,* we are to see the revival of the all-color feature length picture. This time, however, it will be in the new three-color process so delightfully introduced to us by Walt Disney's "Silly Symphonies." Indeed it is said that it is the *Three Little Pigs* which have driven the big, bad wolf away from the doors of the color studios, notably the Technicolor Company, since it is that company which owns and controls this greatly improved new process. Hesitant to step into the realm of color after the disastrous experiment of a few years ago, the makers of pictures have been encouraged to make the venture again by these exquisite fantasies, by the vividly beautiful color tones of the two reel musical, *La Cucaracha,* and the lovely colored sequence in *The House of Rothschild.* And this time they will have at their command not only the varying combination of reds and greens, but the added beauty and subtleties of blue—to capture as never before the color of ocean and sky and lovely costumes. Miriam Hopkins will play the title role in *Becky Sharp,* this first, new, all-color feature, with Billie Burke as Lady Bareacres, Frances Dee as Amelia, Sir Cedric Hardwick as the Marquis of Styne, Mrs. Leslie Carter as Miss Crawley, Nigel Bruce as Joseph Sedley, William Faversham as Wellington and Elsie Ferguson as the Duchess of Richmond.

"Dream" in Technicolor

Max Reinhardt, too, plans to film several of the important sequences of *Midsummer Night's Dream* in this new color process, believing that only natural tinting will do justice to the beautiful settings designed for the dream sequences and others. Closing its final days of intensive rehearsals, the great company assembled for this important production will be ready for the camera work not later than the tenth of this month. Mickey Rooney, who played the role of Puck with such impish grace and delight at the Hollywood Bowl this summer, will be surrounded by such well chosen and intriguing playfellows as the following: Joe E. Brown as Flute, James Cagney as Bottom, Dick Powell as Lysander, Jean Muir as Helena, Hugh Herbert as Quince, Donald Woods as Oberon, Frank McHugh as Snout, Anita Louise as Titania, and Ian Hunter (England's matinee idol, brought over especially for the role) as Theseus. Mme. Bronislavia Nijinska has come from Paris to direct the intricate ballet and Professor Erich Wolfegang Korngold from Europe to arrange the beautiful Mendelssohn music. With this unusual combination of stars and artists. the studio plans a production which will make picture history.

Just in case we might have our fill of such a gorgeous riot of color and music and spectacle and fantasy, and yearn for the simpler and more down to earth entertainment, we may look forward to pictures made by those two "tried and true" veterans of the screen —Will Rogers and Shirley Temple. Having been at various times, in the fifteen roles he has played in pictures, hobo, oil millionaire. judge, farmer, meat packer, druggist and lastly a shrewd political boss in George Ade's *County Chairman,* our favorite American citizen is now playing the role of a country editor in a story amusingly based on Walter Pitkin's challenging title, *Life Begins At Forty.* And the wee Shirley Temple is to respond to

(*Continued on Page* 7)

Films to Share High School Observance

(*Continued from Page* 1)

long been unsung heroes; because their self-sacrificing efforts are tireless, this drama is sincerely dedicated to the school teachers of America—the teachers of your youth and those who today carry on the great tradition of their noble work."

Besides RKO's feature film, a special film is planned by the Motion Picture Producers and Distributors of America, Inc., which will present dramatic episodes in high school history.

Celebration of the anniversary is under the direct sponsorship of the Department of Secondary School Principals of the National Education Association. The observance will include the issuance of a proclamation by the President of the United States and of proclamations by the governors of the majority of the states; a competition instituted by *Scholastic,* in which approximately one-half million students will take part, and in which there will be awards for creative writing, for proficiency in arts and crafts, for the finest local school histories prepared by students, for the best models of the first school house in the local community, and for achievements in various other fields. Anniversary programs are to be given in the high schools, anniversary sermons will be delivered in pulpits throughout the country, anniversary programs will be featured at State teachers' conventions and at all other educational gatherings, and hundreds of lectures and radio broadcasts will be given extolling secondary school contributions to American culture.

The celebration is inspired in part by the havoc to the school system which has been wrought during the depression through the drastic curtailment of school budgets and teachers' salaries. Its objective will be to present the school problem in such fashion as to develop a more intelligent public attitude towards school financing.

Ingenious Manager Exploits Class Film

If all managers were as ingenious as Jack Wright of the Palace Theatre, Taylor, Texas, the so-called "high-brow" type of film would bring in better box office returns.

Noting in a Hollywood trade review that *The Firebird* was designated as "too good for the general taste," but anxious to give Taylor theatre patrons the finest type of film entertainment, Mr. Wright decided to convert what might have seemed a liability into an asset.

He reprinted the trade statement in large type on a herald, which he distributed to Taylor theatre-goers, challenging them to prove that the critic was wrong in his analysis of popular taste.

A large patronage resulted.

Four Thousand Children Go To Junior Matinee

The magic of *Peck's Bad Boy* and *Mickey Mouse*, coupled with the energetic efforts of Mrs. G. J. Bollenbach, Juvenile Chairman of the Elizabeth, New Jersey, Better Films Council, drew nearly 4,000 eager youngsters to a Saturday morning matinee at the Liberty Theatre in Elizabeth recently.

An ingenious advertising and promotion campaign was responsible for this banner attendance. Word of mouth advertising was given the project by the thirty organizations in the Better Films Council. Through the cooperation of Dr. Ira Chapman, Superintendent of Schools, notices were given out in all the schools. Bulletins were posted in Scout headquarters and hundreds of handbills were distributed in all sections of the city.

Members of Mrs. Bollenbach's committee were at the theatre to greet the children when they arrived and functioned the same way at another successful matinee of *Mrs. Wiggs of the Cabbage Patch* on December 1.

Research Plays Big Part In Movie Making

(*Continued on Page* 4)

pleasant to him, associated as it is with his first visit to a theater in Moscow about that time.

Pictures of modern life are not without their problems, for here perhaps an error can be more easily checked by the average picture goer. Hence for *Bright Eyes*, a typical aviation weather report must be obtained from the U. S. Bureau. Licenses, documents of all kinds, though they flash for but a second on the screen, must to their own selves be true. On some occasions, however, the research departments are called upon to make sure that something in a picture is wrong. For instance if an automobile is shown which is presumed to be used by criminals, a non-existent license number must be used; all pictures of royalty must contain fictitious titles and special care must be used to guard against the use of the names of real firms, publications, theatres, etc., if they are made the subject of ridicule in a picture.

For every major picture that is made the library prepares a research scrap book containing photographs and data relative to the story to be filmed, which often becomes voluminous in size and fascinating in content. More and more the makers of pictures are coming to realize that films are now probably the most effective medium of mass education. Hence, inaccurate portrayal of customs would effect a betrayal of faith that would not have been given a thought by either the audience or the members of the industry in the early days of picture-making.

FILMS FOR THE PUPIL AND TEACHER

By WILLIAM LEWIN, Ph.D.,

Author of Photoplay Appreciation in American High Schools

Among the photoplays currently of interest to teachers and better films committees are *We Live Again, White Parade, Power, Marie Galante, Imitation of Life, Bachelor of Arts, Madame Bovary, Babes in Toyland* and *Babbitt.*

For students of photoplay appreciation the most interesting current piece of news is the announcement that United Artists has closed a contract with Rene Clair to direct at least one film in Hollywood. It is understood that Mr. Clair will make films exclusively in the English language from now on. His latest picture, entitled *Le Dernier Milliardiare* (The Last Billionaire), was made in France for Pathe-Natan, and is now being released in America. Mr. Clair is at the present moment in London planning his first English-language film with Alexander Korda. He is expected in Hollywood next spring, where he will be allowed absolute choice of subjects, casting and production details.

POWER

(*Gaumont-British*)

Impressively staged, richly photographed, imaginatively and sincerely directed, Lothar Mendes' screen version of Lion Feuchtwanger's fine historical novel has added greatly to the prestige of the British producers. Feuchtwanger's theme of futile ambition for power is followed with fidelity, and the German author's story structure has been retained. Boldly following the theme, with a seriousness unrelieved by the tawdry comic effects known as "gags," the film creates the tragic mood with complete unity of effect. This is daring indeed, since it is well known that popular audiences like their tragedy well larded with comic relief. Mendes himself once acted Hamlet in Berlin and is a disciple of Max Reinhardt, whose expulsion from Germany is peculiarly appropriate to the theme of this photoplay. It may be noted in this connection that Reinhardt is just now planning the production of Shakespeare's *Midsummer Night's Dream*, for Warner Brothers.

The leading role of *Power* is acted with subtle artistry and dignity by Conrad Veidt, a player of great reputation in Germany, against a background of mass action. Reinhardt, master of pageantry, must be proud, indeed, of the directorial handling of this film by his old pupil.

Since this artistic production makes a direct bid for the patronage of the more intelligent and discriminating followers of films, it deserves the support not only of authorities on literature and history, but all whose applause tends to raise the general level of taste in the production of entertainment. Ask your neighborhood theater manager to show this film if possible.

WE LIVE AGAIN

(*United Artists*)

Directed by Rouben Mamoulian, a meticulous cinema artist, this screen version of Tolstoy's famous novel, *Resurrection,* is one of the notable photoplays of the 1934-35 season. Admirers of the great Russian novelist will be pleased to find that the theme of the original story is faithfully retained—the conversion of a Don Juan into a Saint Francis. Mamoulian handles this great theme with the idealism and mysticism of the Russian. His condensation of the story is skilful, and throughout the film he has caught the atmosphere of the old Czarist days with fine imagination. The acting of Anna Sten, Samuel Goldwyn's new Slavic star, and our own Frederic March is convincing. All the players seem to have been well cast. Pictorially, the film is so beautiful that every angle in the cinematic procession seems perfectly chosen. Lighting and shading provide superb chromatic effects that delight the eye.

Teachers of the new units of instruction in world literature in the senior high school and in the junior college will find in *We Live Again* an extraordinary stimulus towards interest in the works of Tolstoy. Teachers of the social sciences will find here a wealth of material for the discussion of life goals and of social justice. Skilful teachers will find in the discussion of the film an opportunity to suggest an introduction to a more recent novel dealing with the same theme, Jacob Wassermann's *Christian Wahnschaffe*, which has been published in a fine translation as *The World's Illusion.*

MARIE GALANTE

(*Fox*)

Teachers of American history and civics will find in *Marie Galante* some interesting sidelights on the Panama Canal. The film is based on a mystery yarn by Jacques Deval, prominent French playwright, and introduces a new French actress, Ketti Gallian, to American audiences. Directed by Henry King, who has done some fine work in films, the screen play develops considerable suspense of the sort that will interest high-school students. One of the most amusing scenes shows Stepin Fetchit as a handy man in a Canal Zone resort, attempting to shave his boss.

THE BATTLE

(*Leon Garganoff*)

The most notable current French photoplay, fortunately shown in America in an English version, is *The Battle*, featuring Charles Boyer and Merle Oberon. Boyer, who played the gypsy in Charell's *Caravan* recently, shows his versatility here by playing a totally dif-

(*Continued on Page* 8)

"THE LITTLE MINISTER"

How Babbie, the Gypsy, won the heart of a young Scotch dominie.

Some Reading Suggested by the
CLEVELAND PUBLIC LIBRARY

POPULAR BARRIE STORIES

The Little Minister
Peter (Pan) and Wendy
Sentimental Tommy
Tommy and Grizel

ALONG THE ROMANY TRAIL

Fact and fiction about the gypsies

The Story of the Gypsies, by *Bercovici*
Lavengro, by *Borrow*
Nights and Days on the Gypsy Trail, by *Brown*
The Splendid Shilling, by *Jónes*
Raggle-Taggle, by *Starkie*
Aylwin, by *Watts-Dunton*
Gvpsy Fires in America, bv *Brown*
Gypsy Down the Lane, by *Williamson.*

BONNIE SCOTLAND

The Glory of Scotland, by *Bell*
Scotland, by *Muirhead*
In Search of Scotland, by *Morton*

Printed by the courtesy
of the

. . . .
(Name of Theatre)
Presenting
' THE LITTLE MINISTER"

Three Reels Added To "Secrets of Success"

Addition of three more films to the *Secrets of Success* series of character-education films is announced this month by Dr. Howard Le Sourd, chairman of the committee in charge of this interesting project.

These one-reel excerpts are cut from the following pictures: *Young America, Alias the Doctor* and *Tom Sawyer.* This brings the total of completed pictures up to ten. Fourteen more are to be filmed.

Two of the new pictures deal with problems of crime. *Young America* cites a case of juvenile delinquency in which two boys steal a bottle of medicine from the drug store when the grandmother of one of them is taken seriously ill. In *Alias the Doctor* one young man assumes responsibility for the crime of another, which was committed while the latter was under the influence of liquor.

Tom Sawyer deals directly with boy problems.

The three new pictures will add greatly to the usefulness of the series.

There will be monthly additions to *Secrets of Success* until the entire 24 pictures have been filmed,

AGAIN THE CLEVELAND PUBLIC LIBRARY SELECTS OUTSTANDING FILMS FOR THE MONTH'S BOOKMARKS

"POWER"

Jew Suss, finance director in Wurttemberg in 1730, struggles for power in the face of prejudice and persecution, hoping to use his high place for the good of his fellow Jews.

Books on Power and Some Men Who Have Won It
Suggested by
CLEVELAND PUBLIC LIBRARY

POWER OF PREJUDICE

Stories of the Jewish struggle against persecution

Power, by *Feuchtwanger*
To the Vanquished, by *Wylie*
Daniel Deronda, by *Eliot*
The Oppermanns, by *Feuchtwanger*

THE PRICE OF POWER

"The pains of power are real, its pleasures imaginary."
—Colton

The World's Illusion, by *Wassermann*
"——— & Co." by *Bloch*
Pig Iron, by *Norris*
Turmoil. by *Tarkington*
Generations of Noah Edon. by *Pinski*

MEN OF POWER

Napoleon, by *Ludwig*
Rise of the House of Rothschild, by *Corti*
Stalin, by *Levine*
Il Duce; the Life and Work of Mussolini, by *Kemechey*
Disraeli, by *Maurois*

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....
(Name of Theatre)
Presenting
"POWER"

"BABBITT"

Sinclair Lewis's idea of the typical American business man, standardized and true to type, yet lovable and a bit pathetic.

Books About Men and Business
Suggested by the
CLEVELAND PUBLIC LIBRARY

STORIES OF AMERICAN BUSINESS

Babbitt, by *Lewis*
The Go-Getter, by *Kyne*
Lottery, by *Woodward*
The Story of a Country Boy, by *Powell*
Boosters, by *Luther*
The Jealous House, by *Kelland*

GIANTS OF THE BUSINESS WORLD

My Life and Work, by *Henry Ford*
Henry Clay Frick, by *Harvey*
Autobiography, by *Andrew Carnegie*
Life of Elbert H. Gary; the Story of Steel, by *Tarbell*
John Wanamaker, by *Gibbons*
God's Gold, the Story of Rockefeller and His Times, by *Flynn*

NOVELS OF AMERICAN HOME LIFE

Family Affair, by *White*
Mary's Neck, by *Tarkington*
The Kirbys, by *Whipple*
Mother and Four, by *Wilder*

Printed by the courtesy of the
....
(Name of Theatre)
Presenting
"BABBITT"

"ENCHANTED APRIL"

"In April San Salvatore was so beautiful that it worked a spell of happiness."

Read These Books About Happiness In Enchanted Lands
Suggested by the
CLEVELAND PUBLIC LIBRARY

LOVE RECAPTURED

Enchanted April, by *Arnim*
Galatea, by *Larminie*
The Wonder Cruise, by *Bloom*
Afternoon, by *Ertz*
The Belated Reckoning, by *Bottome*
The Fourth Lovely Lady, by *Benson*

ITALY—LAND OF ROMANCE

Blue Glamour, by *Waldron*
Italian Winter, by *Brooks*
The Coasts of Romance, by *Garstin*
An Italian Holiday, by *Wilstach*
Afoot in Italy, by *Gibbons*

HAPPINESS AND HOW TO WIN IT

Singing in the Rain, by *Monroe*
Quest for Happiness, by *Sadler*
Psychology of Happiness, by *Pitkin*
Making the Most of Your Life, by *Morgan* and *Webb*
The Hearth of Happiness, by *Monroe*
How to be Happy though Human, by *Wolfe*
How to Develop Your Personality, by *Shellow*

Printed by the courtesy of the
....
(Name of Theatre)
Presenting
"ENCHANTED APRIL"

"THE SILVER STREAK"

"A prodigious, silvery, three-jointed worm—an electrically driven, streamline train" plays a leading role in this romantic film.

Fact and Fiction About the Railroads
Suggested by the
CLEVELAND PUBLIC LIBRARY

"RACING THE SUN"

Magazine stories of the streamline train

Wings for the Iron Horse, in *Popular Mechanics,* August, 1934, p. 170-3
Clear the Tracks! in *Colliers,* August 5, 1934, p. 10-12
The Iron Horse Goes Modern, in *Popular Mechanics,* September, 1933, p. 330-3
The Burlington Railroad's Zephyr, in *Saturday Evening Post,* July 28, 1934, p. 5-7

Mountain-Top Road and Bullet Trains, in *Popular Science,* August, 1933, p. 9-11

ROMANCES OF THE RAILS

Running Special, by *Packard*
The Fight on the Standing Stone, by *Lynde*
The Empire-Builder, by *Sullivan*
Daughter of a Magnate,, by *Spearman*

RAILROAD HISTORY

Trains, by *Henry*
When Railroads Were New, by *Carter*
Romance of the Rails, by *Laut*
One Hundred Years of American Railroading, by *Starr*
Trains, Tracks and Travel, by *VanMetre*

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....
(Name of Theatre)
Presenting
"THE SILVER STREAK"

Out from Hollywood

(*Continued from Page* 5)

the demand of thousands of fans who have written the studio to ask that she appear as *The Little Colonel,* the beloved little girl of Anne Fellows Johnston's stories, first published in 1895. As her co-starring partner, she has none other than Lionel Barrymore, who has played opposite the leading ladies of the stage and screen for many years.

Among picture of special appeal recently seen are: *Sequoia,* a fascinating drama of wild life in the High Sierras; *White Parade,* a sincere and absorbing story of the training of nurses in a great hospital; *Grand Old Girl,* in which May Robson beautifully portrays the character of a tender, domineering and altogether winning teacher of thirty years of devoted service; and *The Man Who Reclaimed His Head,* a stirring expose of "ministers of war" which presents Claude Rains in a notable and unforgettable performance.

Lessons From The Movies

(*Continued from Page* 4)

BACHELOR OF ARTS

(*Fox*)

This picture might carry the title "A College Boy Finds Himself." All too many graduates of colleges have not learned much about the real meaning of life nor developed purposes worth the inevitable struggles.

It is significant that of all the college men in the penetentaries of this country Warden Lawes said that he never knew of one who had worked his way through school. The beginning of the reformation of Alec was the loss of his allowance, effected through a girl friend of high ideals.

What should a college boy know? Many, many things—not a few that Alec learned were—

That there are some books which are in themselves intensely interesting.

That simple home life can be highly enjoyable.

That real friendships grow out of mutual respect.

NoBehaviorProblems At Junior Matinee

(*Continued from Page* 3)

tion, WCSH, announced it over the air. Notices were given in day and church schools, posters were placed strategically about the city and announcements were made from movie screens.

On the day of the Matinee the police department assigned an extra number of officers to assist in keeping order, choosing men accustomed to handling traffic near the school houses, who are well known to the boys and girls. A trained group of Sea Scouts assisted them.

The program given included a *Mickey Mouse* cartoon, screen songs, a *Grantland Rice Sportlight* and the feature picture, *Smoky.* Two thousand children attended.

As an interesting aftermath of the successful performance there has been a marked tendency to put on Saturday morning programs suitable for children at all local motion picture houses.

Fifty-one local organizations assisted in planning the matinee.

BULLETIN AVAILABLE FREE

This bulletin is published monthly by the Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York City. It is available free of charge to community leaders who are willing to accept the responsibility for guiding public taste in film entertainment or of adjusting the program of the neighborhood theatre to the needs of children. Write to Editor, *The Motion Picture and the Family,* at the above address if you wish to be placed on the mailing list.

Films For The Pupil And Teacher

(*Continued from page 6*)

ferent part, that of a cool, restrained Japanese naval officer, who sacrifices everything for patriotism. The basic theme of the film is the conflict between love and patriotism. The theme is entwined around a domestic triangle, which is broken by the death in battle of a British naval officer and the suicide (hari-kari) of the Japanese, when his honor will not let him return to his wife. Though the theme is mature, it is suitable for seniors in high schools. The outstanding features of the production are the slow, tense tempo, the restrained acting, the minimizing of dialogue and the brave, tragic ending. Here is an honest photoplay, made with a skilful hand.

IMITATION OF LIFE

(*Universal*)

Mother love is the main theme of this fine photoplay, appropriately made for "Universal," for the theme is worldwide in its appeal. Written in Fannie Hurst's down-to-earth, human style, and intimately directed by John M. Stahl, one of our most experienced and painstaking directors, the story told on the screen proved to be so interesting when it opened at the big Roxy in New York that it was held for a three-week's run. Charming Claudette Colbert plays the part of the widow who, with the help of a most lovable Negro mammy, achieves success in business and almost finds love as well. Among the many touching ironies in the story is the decision of the widow to give up her opportunity for a happy marriage in order that her daughter may have it. Louise Beavers, whom one would like to see in a film opposite Paul Robeson, proves herself to be the most notable current actress of the Negro race. Under the skilful direction of Mr. Stahl, she makes the domestic scenes so natural that one forgets one is looking at a screen, or at an "imitation of life," but feels that he is viewing life itself. It is Miss Beavers who develops the minor theme of the story and who, at the same time, re-inforces the major theme of mother love. She is the mother of an almost-white daughter, whose struggle to shake off the social curse of her blood is so desperate that she renounces her dark mother. She repents after the mother dies broken-hearted. The Negro problem is so sympathetically handled here that the theme provides an opportunity to discuss the question in classrooms, provided the pupils are all white or all colored. Common sense, devotion, self-sacrifice, honesty, interracial sympathy, independence of thought—these are the ideals portrayed in this absorbing screen drama. The film has its humorous touches throughout, provided in the main by Ned Sparks. The ending, a mixed one, invites discussion.

Washington Heights children line up for Kiddie Club Matinee.

Metropolitan Kiddie Club Flourishes

Glowing reports continue to come in on the progress of the Kiddies' Club, which has just been formed by the Washington Heights (New York City) Motion Picture Council, Mrs. Charles F. Chapman, president.

Representatives of the six public schools in Washington Heights attended a recent meeting to plan the Saturday morning Junior Matinees and other phases of Kiddie Club activity and all of them expressed approval of the improved type of films now being shown at the Heights theatres.

A gala Thanksgiving morning show was held and a Christmas play is now being planned in which the members of the club are being coached by Mr. Alvene of the School of the Theatre and Dance Arts. This will take place on the date of the regular weekly matinee, Saturday, December 22.

Winthrop, Massachusetts Classifies Its Films

Daily papers in Winthrop, Mass., published classified lists of local films prepared by the local Better Films Council to aid theatre patrons in differentiating between Adult and Family pictures.

The service is made possible through cooperation with the manager of the leading theatre who gives the Council advance information as to the films to be shown each month.

In addition to publishing these lists, the Council circulates them to the 15 organizations which make up its membership. The entire report is read at Council meetings and the merits of the films discussed.

Telephone Increases Attendance At "Anne"

When *Anne of Green Gables* played Atlanta recently members of the Better Films Council promptly started a telephone campaign to make the picture a success. Results were about as satisfying as in a previous telephone drive to stimulate attendance at *Little Women.*

Because *Anne* was so generally approved as a wholesome picture, three Atlanta radio stations cooperated to make it a success by mentioning it at hourly intervals in their broadcasts.

A special screening was given for the Better Films Committee before the formal premiere.

Praise From a Much Appreciated Source

That it pays to show "Better Movies" is the firm conviction of the manager of RKO Proctor's Theatre in Mt. Vernon, New York. Entirely unsolicited came this letter of praise from the Young Women's Christian Association of that city which the manager now considers one of his treasured possessions:

"At the November meeting of the Board of Directors of the Mt. Vernon Young Women's Christian Association a resolution was made that the Board of Directors send a letter to the managers of the Mt. Vernon theatres approving the better type of films that have been shown recently in your theatres and hoping that you will continue to show the better films. We wish to state our approval and cooperation with your efforts to secure the best type of films for the Mt. Vernon community. The resolution was moved and seconded and adopted unanimously.

Very sincerely,
(signed) Faith W. Bisson,
Corresponding Secretary"

Children Help Theatre In A Food Matinee

Two hundred children of Elmira, New York, saw a splendid motion picture program without parting with any of their spending money and learned a lesson in practical benevolence besides, when a Food Matinee was held at the Keeney Theatre prior to Thanksgiving.

From noon up to 6 p.m. any child who brought an article of food for Thanksgiving distribution was admitted free of charge.

The Elmira Better Films Council cooperated with the theatre in arranging the matinee and Mrs. William T. Gustin, the president, assisted the manager in receiving the food and placing it on display.

The Council entertained two guest speakers at its last meeting on December 6. They were Mrs. E. A. Denton, Chairman of the Better Films Council of Ithaca, and Mrs. LaRue Colegrove, president of the Wednesday Morning Club. The latter talked on better films as presented at the convention of the New York State Federation of Women's Clubs in Buffalo.

Gives Scrantonians Advice On Films

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Films For The Pupil And Teacher

(*Continued from page* 6)

ferent part, that of a cool, restrained Japanese naval officer, who sacrifices everything for patriotism. The basic theme of the film is the conflict between love and patriotism. The theme is entwined around a domestic triangle, which is broken by the death in battle of a British naval officer and the suicide (hari-kari) of the Japanese, when his honor will not let him return to his wife. Though the theme is mature, it is suitable for seniors in high schools. The outstanding features of the production are the slow, tense tempo, the restrained acting, the minimizing of dialogue and the brave, tragic ending. Here is an honest photoplay, made with a skilful hand.

IMITATION OF LIFE

(*Universal*)

Mother love is the main theme of this fine photoplay, appropriately made for "Universal," for the theme is worldwide in its appeal. Written in Fannie Hurst's down-to-earth, human style, and intimately directed by John M. Stahl, one of our most experienced and painstaking directors, the story told on the screen proved to be so interesting when it opened at the big Roxy in New York that it was held for a three-week's run. Charming Claudette Colbert plays the part of the widow who, with the help of a most lovable Negro mammy, achieves success in business and almost finds love as well. Among the many touching ironies in the story is the decision of the widow to give up her opportunity for a happy marriage in order that her daughter may have it. Louise Beavers, whom one would like to see in a film opposite Paul Robeson, proves herself to be the most notable current actress of the Negro race. Under the skilful direction of Mr. Stahl, she makes the domestic scenes so natural that one forgets one is looking at a screen, or at an "imitation of life," but feels that he is viewing life itself. It is Miss Beavers who develops the minor theme of the story and who, at the same time, re-inforces the major theme of mother love. She is the mother of an almost-white daughter, whose struggle to shake off the social curse of her blood is so desperate that she renounces her dark mother. She repents after the mother dies broken-hearted. The Negro problem is so sympathetically handled here that the theme provides an opportunity to discuss the question in classrooms, provided the pupils are all white or all colored. Common sense, devotion, self-sacrifice, honesty, interracial sympathy, independence of thought—these are the ideals portrayed in this absorbing screen drama. The film has its humorous touches throughout, provided in the main by Ned Sparks. The ending, a mixed one, invites discussion.

Washington Heights children line up for Kiddie Club Matinee.

Metropolitan Kiddie Club Flourishes

Glowing reports continue to come in on the progress of the Kiddies' Club, which has just been formed by the Washington Heights (New York City) Motion Picture Council, Mrs. Charles F. Chapman, president.

Representatives of the six public schools in Washington Heights attended a recent meeting to plan the Saturday morning Junior Matinees and other phases of Kiddie Club activity and all of them expressed approval of the improved type of films now being shown at the Heights theatres.

A gala Thanksgiving morning show was held and a Christmas play is now being planned in which the members of the club are being coached by Mr. Alvene of the School of the Theatre and Dance Arts. This will take place on the date of the regular weekly matinee, Saturday, December 22.

Winthrop, Massachusetts Classifies Its Films

Daily papers in Winthrop, Mass., published classified lists of local films prepared by the local Better Films Council to aid theatre patrons in differentiating between Adult and Family pictures.

The service is made possible through cooperation with the manager of the leading theatre who gives the Council advance information as to the films to be shown each month.

In addition to publishing these lists, the Council circulates them to the 15 organizations which make up its membership. The entire report is read at Council meetings and the merits of the films discussed.

Telephone Increases Attendance At "Anne"

When *Anne of Green Gables* played Atlanta recently members of the Better Films Council promptly started a telephone campaign to make the picture a success. Results were about as satisfying as in a previous telephone drive to stimulate attendance at *Little Women.*

Because *Anne* was so generally approved as a wholesome picture, three Atlanta radio stations cooperated to make it a success by mentioning it at hourly intervals in their broadcasts.

A special screening was given for the Better Films Committee before the formal premiere.

Praise From a Much Appreciated Source

That it pays to show "Better Movies" is the firm conviction of the manager of RKO Proctor's Theatre in Mt. Vernon, New York. Entirely unsolicited came this letter of praise from the Young Women's Christian Association of that city which the manager now considers one of his treasured possessions:

"At the November meeting of the Board of Directors of the Mt. Vernon Young Women's Christian Association a resolution was made that the Board of Directors send a letter to the managers of the Mt. Vernon theatres approving the better type of films that have been shown recently in your theatres and hoping that you will continue to show the better films. We wish to state our approval and cooperation with your efforts to secure the best type of films for the Mt. Vernon community. The resolution was moved and seconded and adopted unanimously.

Very sincerely,
(signed) Faith W. Bisson,
Corresponding Secretary"

Children Help Theatre In A Food Matinee

Two hundred children of Elmira, New York, saw a splendid motion picture program without parting with any of their spending money and learned a lesson in practical benevolence besides, when a Food Matinee was held at the Keeney Theatre prior to Thanksgiving.

From noon up to 6 p.m. any child who brought an article of food for Thanksgiving distribution was admitted free of charge.

The Elmira Better Films Council cooperated with the theatre in arranging the matinee and Mrs. William T. Gustin, the president, assisted the manager in receiving the food and placing it on display.

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Much Praise For "Secrets of Success" Films

Applications are being received from coast to coast for the use of one-reel excerpts from distinguished photoplays, which constitute the *Secrets of Success* series. They are being used in theatres, churches, schools, the Y. M. C. A., and other social agencies. Increasing interest has developed in using them in special programs for children in the theatres. Theatres are cooperating with churches, social agencies and schools in order that the children may see these pictures and have the opportunity to discuss them in their organized groups.

And all the time encouraging comments come from educators and social welfare executives who have seen and liked the pictures.

Dr. Engelhardt Approves

Dr. N. L. Engelhardt, Professor of Education at Teachers College, Columbia University, has written his impressions thus:

"I have been very much impressed with the excellent method you are employing in developing the teaching program in character education through the agency of the talking picture. Your method appeals to me to be very superior and one that can be utilized most effectively. I know of no other agency which will assist in the development of appreciation of human relations to the same degree as the talking picture, which presents the speech as well as the individuals in person for discussion and learning purposes. I hope that it will be possible for you to extend the work you are doing in the field of character education through the use of this medium."

The Reaction in Newtonville

R. E. Burkhard, Principal of the F. A. Day Junior High School of Newtonville, reports as follows:

"The Ninth Grade Class of the F. A. Day Junior High School of Newtonville has seen one showing of a character sound film organized by Professor LeSourd. One of our Social Studies teachers and Director of Home Room Programs, Mr. Francis Tanner, followed the showing with a short question period. The reaction was favorable. We should be very much interested in having more of this type of material to use in our character development program."

A Distinguished Educator Approves

And from Dr. George F. Zook, former Commissioner of Education:

"I wish to thank you for calling
my attention to the unique way
ich you are using excerpts
current theatrical films in
education. I hope that
e possible to include an
of your work at the Rome
ce in April. We feel sure
type of use you are mak-
the films would fit into any
al educational film plan that
be developed."

FILMS FOR THE PUPIL AND TEACHER

By WILLIAM LEWIN, Ph.D.,

Author of Photoplay Appreciation in American High Schools

The trend of photoplays in 1935 continues in the direction of subjects that will delight teachers and pupils in our public school systems. With M-G-M releasing *David Copperfield* on January 18 and *Sequoia* immediately thereafter, with Charles Laughton at work in *Ruggles of Red Gap* and in *Mutiny on the Bounty*, with Warner's putting the finishing touches to the screen record of Max Reinhardt's famous production of *A Midsummer Night's Dream*, with Pioneer (RKO-Radio) assigning Rouben Mamoulian to finish the full-color filming of *Becky Sharp*, with Twentieth Century making *Call of the Wild*, with Fox doing *Dante's Inferno*, with Universal about to release another Dickens film, *The Mystery of Edwin Drood*, and with Charles Chaplin at work on *Opus No. 5*, soon to be titled—not to mention other intriguing items—we have reason to rejoice.

The Current Scene

Among films of lively interest in relation to class room discussions at various levels, from the elementary school to the junior college, just now are *Anne of Green Gables, Little Minister, Kid Millions, Dealers in Death, The Mighty Barnum, Broadway Bill, Babbitt, Babes in Toyland, Bachelor of Arts, The President Vanishes, The County Chairman, Don Quixote,* and *West of the Pecos*. Other films, while not of general interest in the class room, serve to illustrate points of appreciation. For example, *It's a Gift* demonstrates strikingly the comic technique of W. C. Fields in preparation for his portrayal of the immortal Micawber in *David Copperfield. The Merry Widow*, of interest to older students, illustrates admirably the use of montage in building rapid visual rhythm, a technique in which Lubitsch, Capra and Sandrich excel.

ANNE OF GREEN GABLES

(*RKO-Radio*)

If you have not yet seen *Anne of Green Gables*, put it on your "must" list. Here is a perfect picture for elementary classroom discussion, charmingly simple in story-structure, introducing a young actress who makes a welcome addition to the group of special interest to young folks, and offering life-situations that are poignantly presented by two of America's finest character players—O. P. Heggie and Helen Westley. How an imaginative child humanizes a cold spinster and warms the heart of an old bachelor is told here in a way that will appeal to teachers as much as to pupils. This is the sort of picture that is building a reputation for the supervisory skill of Kenneth Macgowan of RKO-Radio which fulfills the promise of his apprenticeship years ago in Professor Baker's "drama workshop" at Harvard. If you wish a specimen study-guide for this film, address M. P. P. D. A., 28 West 44th St., New York City. Classroom packets are 50c for 35, with key.

THE LITTLE MINISTER

(*RKO-Radio*)

To say that the screen version of the Scotch story of a gypsy's masquerade, a young minister's dire perplexity and the consequent excitement throughout the little village of Thrums does Barrie justice; to say that Katharine Hepburn is happily cast as the girl who is kaleidoscopic and tremulous by turns—full of swift and subtle nuances—and to add that the settings and photography abound in examples of pictorial charm is to say that Kenneth Macgowan has again fulfilled, to the especial delight of high school students, the expectations of a waiting world. Study-guides for the appreciation of this film may be obtained (at 3c a copy—minimum order, $1.00) from the National Council of Teachers of English, 211 W. 68th St., Chicago. This guide was written by William F. Bauer, head of the English department, East Orange (N. J.) High School.

KID MILLIONS

(*United Artists*)

Aside from its hilarious humor, tuneful music, and elaborate novelties—including a remarkable climactic color sequence—this film is of interest as a foil to the study of *Treasure Island*. It presents a burlesque of the treasure-hunt idea. Indeed, it was originally intended to call the film *Treasure Hunt*. To list the elements which it has in common with the great Stevenson classic and to list the original twists that the story takes is a fine little exercise in story appreciation. How Eddie Cantor builds sympathy for himself on the screen is of interest to students of photoplay appreciation—likewise how he secures his effects through a procession of surprises and contrasts.

THE MIGHTY BARNUM

(*Twentieth Century*)

How Barnum & Bailey's circus originated and developed into "the greatest show on earth" and the nature and problems of the old-time showman are revealed here in a way that inevitably arouses lively participation when classes of pupils attempt to define showmanship. Once they realize that it is really the art of "pleasing the largest number of people in the shortest possible time," pupils quickly make the transition to a consideration of the social responsibilities and implications of showmanship, the reasons for the study

(*Continued on Page* 8)

Club Members Sponsor "Anne" In Fort Wayne

So fine a picture did they consider *Anne of Green Gables* that the members of the Fort Wayne Women's Club sponsored it for a four-day showing at the Emboyd Theatre in that city during the holidays.

Six hundred and sixty-eight letters endorsing the picture in most enthusiastic terms were sent to the members of the club urging them to sell tickets. Showings of the picture were announced at all meetings of local organizations.

"*Anne of Green Gables* has appeal for both adults and children," wrote Mrs. William K. Noble, president of the club, in urging support of the picture. "The story might be considered one of the semi-classics. No one should miss the opportunity of seeing it."

Proceeds of the showing were divided with the club by the theatre management.

Rhode Island Group Plays Santa Claus

(*Continued from Page* 1)

Strand Theatre on Saturday morning, December 15th, provided the means of collecting the toys. Two thousand children from well-to-do homes attended and each brought one or more toys for the benefit of less-fortunate children.

A special committee from the Better Films Council spent an entire day sorting the toys, which were then turned over to 21 welfare organizations for distribution.

Mrs. Maurice A. Murray was general chairman of the project and her assisting committee included Mrs. Maurice W. Russell, president of the Better Films Council; Mrs. Harry A. Jager, vice-president and Publicity Chairman; Mrs. Charles H. Abbott, treasurer; Miss Ruth Barton, secretary; Mrs. George C. Harrison, founder of the Council; Mrs. Clifton L. Thornley, Theatre Contact Chairman; Mrs. Albert A. Wainwright, Chairman of Toys and Finance Chairman; Mrs. Albert A. Dunphy; Mrs. Henry C. Babcock, Program Chairman; Mrs. George L. Mauley, Chairman of Patronesses, and Mrs. Clarence E. Cray.

Patronesses for the Junior Matinee included Mrs. Clarence A. Barbour, wife of the President of Brown University; Mrs. John L. Alger, wife of President Alger of the Rhode Island College of Education; Mrs. Alexander Stoddard, wife of the Superintendent of Schools of Providence; Mrs. J. R. D. Oldham, wife of the Superintendent of Schools of East Providence, and the heads of many of the private schools in the vicinity. Parochial schools and churches also co-operated and members of

(*Continued on Page* 7)

Posters Portray Film Role in American Life

(*Continued from Page* 1)

and workworn hands speak eloquently of a lifetime of toil, her face is alight with the inspiration she draws from the drama unfolding on the screen. In the background is a suggestion of the world of make-believe which has transfigured her.

The other posters—a series of six in all—will picture with equal vividness the function the motion picture plays in the life of today. They are designed to cement the goodwill existing between the industry and 80,000,000 theatre-goers throughout the country.

Mr. Bracker, who is drawing the series, originated for the United States government some of the most effective of the World War posters, including *Keep 'Em Smiling* and *Behold Your Enemy.* He also created America's national peace poster for the Geneva Conference.

A limited number of Mr. Bracker's posters will be made available without cost to teachers, librarians or representatives of Better Films groups which can guarantee their effective display. Groups desiring the posters should make application to the Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, N. Y. C.

Paramount Starts Unique Campaign

(*Continued from Page* 1)

agers to make use of these advertisements, for they point out only the finest of the 1935 product, the pictures that the most discriminating audience would wish to see.

"From Shakespeare to Sinclair Lewis" is the intriguing title of one advertisement, which features in procession in its border the great fictional and historical characters which will march through the film productions of 1935, from Bottom in *A Midsummer Night's Dream* to the rioting mobs of Paris in *Les Miserables* and *The Hunchback of Notre Dame.*

"Melodies from the World's Music Masters" captions another advertisement which points out films to be produced in coming months that will include masterpieces of grand and comic opera.

Generously Paramount is not confining the advertisements to its own pictures, but is featuring the most striking offerings of all the major producers for 1935.

Accompanying the advertisements themselves are a wealth of suggestions to local theatre managers as to how to cooperate with libraries, school authorities, book stores, college and university groups so that motion pictures may fulfill their function as an educational force and may help to stimulate the literary and creative imagination of young and old.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

The purpose of these reviews is not to provide for the reader abstract platitudes about successful living, but rather to suggest source material that can be used in dealing with practical, every-day problems of living. The Committee realizes the ineffectiveness of mere exhortation but feels that there are in certain pictures problems so forcefully presented as to inspire thought and discussion. Under guidance this thought and discussion can be used as a means of establishing values in the mind of youth which may become determining factors in conduct.

These reviews, therefore, are presented in the hope that parents, teachers and ministers will utilize them as a basis of constructive character education in whatever procedure they may have adopted in their respective endeavors to develop "character," that they may become patterns for an intelligent approach to motion pictures as a medium for influencing conduct.

THE PRESIDENT VANISHES

(*Paramount*)

This thrilling and convincing picture has a peculiar and timely message. With war threatening in Europe, it pleads eloquently for American neutrality.

Our citizenry is not immune to propaganda, and the picture points out the sources of this poison: a subsidized and anti-social press, so-called patriotic organizations surreptitiously financed for sinister and ulterior purposes, munition manufacturers who are not ashamed to fill their pockets with bloody lucre, allied industries with profit from the sale of war supplies, Wall Street brokers who long for a bull market and stool-pigeon politicians.

In this picture a President, intent on peace and the welfare of his country, is able to delay a declaration of war, which gives the people a chance to come to their senses.

This photoplay will build up sales-resistance to professional war-promoters and their insidious slogans and make this country think before it plunges again into the insane folly of organized murder.

GRAND OLD GIRL

(*RKO-Radio*)

In these days when short-sighted and miserly taxpayers are clamoring for the reduction of school budgets, this picture comes as a wholesome antidote. We see anew the foundations upon which our civilization is built and are fired by deeper appreciation of those whose devoted service is making America great.

Schoolteaching as a profession does not rank high in the popular scale of evaluation, but this picture interprets its real significance as summarized in the eulogy of the President who returns to pay homage to one whose memory he cherished.

"I came here to give thanks for the privilege of fine womanhood dedicated to the welfare of each new generation of fine Americans. I thank you (Laura) for whatever success may be mine and so I am glad to clasp your hand, dear teacher of my youth, and thank you—and in thus clasping your hand express to you the complete appreciation and thankfulness of the American public to those silent heroes of our nation who render unto American youth a devotion that is second only to American motherhood."

According to the picture, these are the handicaps under which teachers labor: the temptation to mechanize the process of education instead of dealing with individuals in ways which will best help them to "make good" in this complex world; the pressure of politicians and reactionary citizens to limit the school and its program to dead issues, and leave untouched vital problems of community and national life.

There are some teachers unworthy of their calling, but there is a great host of men and women who are devoting their lives to the development of individual boys and girls and whose outlook and upreach are training the oncoming generation to build the new world that is to be.

THE MAN WHO RECLAIMED HIS HEAD

(*Universal*)

The motion picture gives life and vitality to theoretical discussions. It transforms abstract ideas into throbbing emotions of real persons. It makes us see the viciousness and hypocrisy of men who hide their dastardly schemes behind popular slogans.

If you find the report on the investigation of munition companies too long to read, go and see this picture. It tells the story vividly without statistics. This picture says—

That wars are stirred up by those who profit financially out of the blood and misery of the masses. A man shouts: "They cooked up the Balkan Wars with scares and lies—played one nation against another."

That ambitious individuals are bought up to carry out their sinister plans. Paul accuses Dumont of selling out to the highest bidder: "You saw your opportunity to ride to power on the wave of war hysteria."

That the mass of people are blind puppets too dumb to think for themselves. The student accuses the mob: "This means war. You are cheering for mass murder." Paul, as he listens to the yells of the mob, reflects on their fickleness: "And only a short time ago they were clamoring for peace."

(*Continued on Page* 6)

Essay Contest On "Sequoia" Is Initiated

(*Continued from Page* 1)

Sequoia—the extraordinary story of the friendship between a deer and a mountain puma—an unusual opportunity to interest the high school children of America in the protection of the wild life in our forests and also in the conservation of the great sequoia trees which are the background for the film.

Because of her interest in this aspect of the film, as well as its importance as a record of the beauty of wild life, Mrs. Franklin D. Roosevelt has consented to become a member of the committee of judges. Others who will be associated with her are: Mr. Arno B. Cammerer, Director National Park Service; Mr. John S. McGroarty, Congressman from the Eleventh California District; Mrs. William L. Wilson, Chairman of Conservation General Federation of Women's Clubs; Mrs. William Dick Sporborg, former President National Council of Jewish Women; Mr. Lee F. Hanmer, Director Recreation Department Russell Sage Foundation; Mr. F. Trubee Davison, President, American Museum of Natural History; Mr. Horace M. Albright, former Director National Park Service; Miss Josephine Schain, National Director of Girl Scouts, and Mrs. Charles Cyrus Marshall, President, National Life Conservation Society.

Requests for further information should be addressed to the "Sequoia" Contest Editor, Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, N. Y. C.

Hospital Kiddies Enjoy M-G-M Film

Tots with their arms in slings, children with crutches and casts, crowded the clinical amphitheatre of Bellevue Hospital, New York City, on December 18th, to see the first talking picture ever exhibited in the institution. It was *Babes in Toyland,* made available to them through the courtesy of Metro-Goldwyn-Mayer. Wheel chairs, stretchers, rolling beds and all other available means of conveyance were pressed into service to convey the children to the amphitheatre, where for the better part of an hour they held their sides while they laughed uproariously at the antics of Laurel and Hardy.

Start Junior Programs In Plymouth, Mass.

Saturday morning matinees for children were successfully inaugurated at the Old Colony Theatre in Plymouth, Mass., the last week in November. A Mickey Mouse cartoon, novelty shorts and the latest news reels are offered to the children every Saturday.

Trans Lux Co. Opens a New Phila. Theatre

The policy of presenting at news reel theatres an entire program of pictures suitable for family showing has proven so popular that the Trans-Lux Movies Corporation, pioneer in this field, has added a theatre in Philadelphia to its chain, which has hitherto included only theatres in New York City and Brooklyn. Travelogues, cartoons, sport subjects, news reels, comedies and science and nature subjects which are appropriate for juvenile as well as adult consumption, will be shown at this house, 1519 Chestnut Street, in addition to the news reels. The Trans-Lux has developed an audience enthusiasm for such programs through Mrs. Irma Williams, its public relations representative, who speaks at churches, women's clubs, parent associations and other group meetings emphasizing the educational value of such films.

Teachers' College Presents Lectures On Photoplays

Photoplay appreciation has figured actively in the curriculum at Teachers' College, Columbia University, this fall, through a series of lectures under the direction of Prof. Allan Abbott.

Speakers and subjects were as follows: October 19, "Some Problems of Guidance in Motion Picture Appreciation," Mrs. Mary Allen Abbott; October 26, "Standards of Adults and Children in Judging Films," same speaker; November 2, "Psychological Aspects of Motion Pictures," Dr. Arthur T. Jersild, Child Development Institute, Teachers College; November 9, "Screen and Stage: A Comparison of Dramatic Principles and Techniques," Prof. Milton Smith; November 16, "The English Teacher and the Photoplay, Dr. William Lewin of Newark, Chairman of the Committee on Photoplay Appreciation of the National Council of Teachers of English.

BULLETIN AVAILABLE FREE

This bulletin is published monthly by the Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York City. It is available free of charge to community leaders who are willing to accept the responsibility for guiding public taste in film entertainment or of adjusting the program of the neighborhood theatre to the needs of children. Write to Editor, *The Motion Picture and the Family*, at the above address if you wish to be placed on the mailing list.

OUT FROM HOLLYWOOD

By Mrs. Thomas G. Winter

Associate Director of Public Relations, M. P. P. D. A.

The first day of the New Year saw a new wonder in motion pictures. Just four hours after the lovely four-mile parade of flower-covered floats in the Tournament of Roses in Pasadena had passed before the admiring eyes of thousands of people, an all-color news reel of the parade was shown on the screen of Loew's State Theatre in Los Angeles. Prints of the pictures were shipped to all parts of the country by air mail.

Incidentally it is interesting to hear that news reel prints always go by air mail and that they are the largest patrons of this service. In 1934, 892,400 pounds of news reels were distributed by airplane. This is more than twice what it was in 1933.

No doubt you are watching with interest the new type of news reel put out by Fox Movietone News with Laurence Stallings as editor and Lowell Thomas as chief commentator. This service, which was begun about three months ago, builds a news reel somewhat like a newspaper — human interest stories, fashions, sports, topics of the day, brief talks by outstanding people. It is these same expert news cameramen who make the film for the Magic Carpet series, edited in New York by Truman Tally. Among their new releases—each lovelier than the last—are: *In Far Off Mandalay, Cross Roads of the World, The Isle of Bermuda* and *Geneva by the Lake.* The use of color in these exquisite travelogues is prophesied for the coming year. Owing to the time element involved, it is not feasible to make the ordinary news reel in color, since color prints can be made only in New York and Hollywood at the present time.

Pioneering with his Silly Symphonies in the use of Technicolor's new three-color process, Walt Disney is now making his first all-colored Mickey Mouse cartoon—a rollicking tale called *The Band Concert,* in which Mickey's band puts forth superman effort to present a rendition of the Overture from *William Tell,* despite a cyclone which blows them to the far corners. Their newest Silly Symphony is *Water Babies,* a delectable fantasy of rosy babies drowsily awaking from their water lily beds to frolic for a gladsome day with frogs, butterflies and insects and be put to bed with the setting of the sun. Great news it is to hear that they are actually at work, too, upon a feature length version of *Snow White.* Due to the tremendous amount of detailed work involved in making it, the production will not be ready for at least a year.

And while we are speaking of water babies and sprites, what could be more entrancing than color sequences of Shirley Temple in a garden party set in the old South in the days just following the Civil War? With Lionel Barrymore as her grandfather and a large cast of atmospheric players, this scene, photographed in color for a sequence in *The Little Colonel,* is exquisitely beautiful. Jesse Lasky, too, will use a color sequence in his *Redheads on Parade,* to emphasize the beauty of the hundreds of titian haired girls gathered up from all states in the Union for the choruses and ensembles. Production of *Becky Sharp,* the first all-color feature picture, has been delayed somewhat by the death of the director, Lowell Sherman. With about one half of the footage recorded, the new director, Rouben Mamoulian, will take over the work this week, to finish the shooting schedule in about a month. Under the intense light required for color filming, the set of the great ball on the eve of the Battle of Waterloo presents a gorgeous sight.

With the beginning of 1935 a new production company makes its appearance in Hollywood as First Division Productions takes over the Mack Sennett Studios. Of particular interest in their present plans is their release of *The March of Time,* a human interest story type of newsreel, similar in subject matter to *Time's* radio broadcast of the same name. In addition they will make *Travelogues in Color* with symphonic music.

The greatly anticipated *David Copperfield* has just been previewed. It stands at the very top of motion picture production. Against a background of brilliant direction and quite marvelous photography, the lovable old story lives as vividly as even Dickens could have wished, with the same rare quality that has endeared it to generation after generation: namely that whimsical yet kindly appreciation of this well known human race that plays over our absurdities like sunshine and is never unkind to any of our failures except when we are guilty of cruelty. The new little English boy, Freddie Bartholomew, twists himself into our hearts as the real David. Edna May Oliver seems to have been created just to play Betsy Trotwood, as Fields is for Micawber. In fact though every player is brilliantly adapted to his part, all are so grouped and blended that the effect is like an understanding panorama of life—not a few stars, but all intensely interesting human beings.

Other pictures of particular interest, just now before the cameras, include: *Laddie, The Call of the Wild, Richelieu* (George Arliss), *Ruggles of Red Gap* (Charles Laughton), *Life Begins at Forty* (Will Rogers), *Naughty Marietta, Vanessa* (Helen Hayes), *A Dog of Flanders* and *A Midsummer Night's Dream* (Max Reinhart production).

Kiddies Under Twelve Compete In Poster Contest

Ingenious posters designed by children under 12 years are used to advertise the monthly "Children's Hour" programs at the Rye, New York, Playhouse under the auspices of the Better Films Council, Mrs. Theodore B. Veltfort, Motion Picture Chairman of the Council, announces.

Not only is the winning poster in the monthly poster contest used in this way, but all the posters submitted are exhibited in the Playhouse lobby during the entire week-end on which the children's matinee occurs, so that adults as well as children may see them.

For the early part of the season the theatre has been showing only selected shorts during the Children's Hour, but beginning in January the Council is offering also an exceptional feature film. Local schools will furnish a musical program ranging from a German band to an orchestra of considerable proportions.

The Council's most recent acquisition, of which it is exceedingly proud, is a special insignia for its Children's Hour program, in the form of a strutting peacock which expresses pride in the quality of films the Council is able to offer. This was designed by Mrs. Francis P. O'Hara.

Albert Eichorn, manager of the Rye Playhouse, has been most cooperative with the Council, using trailers to advertise the performance for a week before each show. He and Irwin Wheeler, vice-president of the Playhouse, allowed the Council to turn over the proceeds of its January 5th performance to the Community Chest of Rye.

"See America First" Opening Big Event

(*Continued from Page* 1)

recently when Warner Bros. opened its *See America First* series in Louisville and the scene is being duplicated all over the United States.

For *See America First* so skilfully brings the events of American history to the screen that it has been endorsed for its educational and dramatic value not only by patriotic organizations but by no less distinguished individuals than Secretary of Commerce Daniel Roper; H. C. Bryant, Assistant Director of the National Park Service; Augustus O. Thomas, Secretary-General of the World Federation of Education Associations; J. W. Crabtree, Secretary of the National Education Association of the United States, and others.

The *See America First* series will include 13 films dramatizing American history from the early days of the Plymouth Colony up to the present. E. M. Newman, noted globe-trotter, is supervising and John B. Kennedy is commentator.

N. J. Group Starts Statewide Cinema Classes

The Finer Films Federation of New Jersey, formed last January to coordinate the activities of local organizations and committees throughout the State, will shortly become sponsor of a statewide move to foster photoplay appreciation classes in the high schools of the state.

At a meeting of the board of directors held January 9, a new standing committee was authorized, to be known as the Photostudy Committee, of which William F. Bauer, head of the Department of English of the East Orange High School, will be the chairman.

The aim of this committee will be to form Film Appreciation Study Classes in the High Schools throughout the State along the lines of the plan used last year in the East Orange High School, which is being used this year in the same school on a larger scale.

Through the co-operation of the Better Film Committee of the Women's Division of the Chamber of Commerce and Civics of the Oranges and Maplewood arrangements have been made with local theatres whereby selected groups of students with high standing in scholarship attend from one to three pictures a week and then make a report and direct the discussion of the pictures in the class room, rating the picture, evaluating it, and in the cases of pictures adapted from novels, biographies, or plays and dramas, comparing it with the original. These students also have a course in Photoplay Appreciation with regular textbooks and are given an opportunity, where possible, of learning at first hand facts concerning the production and projection of films. This is all done as part of the English Course of the school and the results of the first year's operation of the plan have been very gratifying.

The Finer Films Federation feels that this method of creating an interest in and desire for worth while films will eventually do a great deal in raising the standard and character demanded by the public.

President's Wife Sponsors Project

(*Continued from Page* 1)

not advertise in neighborhood publications nor circularize the families of the community.

Two performances are given daily, beginning at 2.15. On the December and early January picture schedule were such pictures as *Men from Monterey, King of the Jungle, Skippy, The World Changes, Silent Enemy* and *Dude Ranger* as well as Mickey Mouse cartoons and appropriate shorts.

A CLUBWOMAN CHATS ON CURRENT FILM TRENDS

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

It is always a matter of interest to learn of the pictures that are ready for release and those that are promised for the year ahead.

As we move into a new year, however, it is natural to take a backward look at the picture material that has been offered us over the past months. The year brought changes to the screen that will long be remembered and that give promise of fine things for the year ahead. The product of the past six months has been notable for its intelligence and good taste. It is my belief that better story material has been offered in 1934 and is promised for 1935 than the screen has ever known.

Certain pictures, beautifully accented and restrained, stand out from among the many releases. Some of these are notable for their entertainment value and others for their artistic merit. Many productions so perfectly combine artistry and entertainment that they have to be named in both lists. Notable in the former group are *One Night of Love, The Barretts of Wimpole Street, The Count of Monte Cristo, It Happened One Night, The House of Rothschild, The Little Minister* and *Of Human Bondage*. Among the pictures of exceptional artistic and technical merit were *The Count of Monte Cristo, Eskimo, The Lost Patrol, No Greater Glory, Crime Without Passion, The Man Who Reclaimed His Head, The Thin Man* and *The First World War*.

Among the notable foreign films have been *Man of Aran, Madame Bovary, L'Agonie des Aigles, The Blue Light, Don Quixote, Catherine the Great, Waltz Time in Vienna, The Constant Nymph* and *The Battle*.

One picture, profoundly emotional and deeply engrossing in its subject material, should have a word of comment—I refer to the screen production of Fannie Hurst's strong novel, *Imitation of Life*, and the powerful story it unfolds of two women, one white and one black. A section of life walks across the screen, timely, pathetic and unforgettable.

Other memorable films of the year that has passed are *Wednesday's Child, What Every Woman Knows, Gay Divorcee, Death Takes A Holiday, Babes in Toyland, Anne of Green Gables, One More River, The President Vanishes, Twentieth Century* and *We Live Again*. When one begins to list the picture entertainment offered us in the past months it is difficult to find a stopping place. That the screen is recognizing its importance as a social tool can be clearly seen in such films as *Our Daily Bread* (cooperative farming for the unemployed); *The President Vanishes* and *The Man Who Reclaimed His Head* (big business and the war menace); *The First World War, The White Parade* (field of nursing); *Imitation of Life* (race relations); *Wednesday's Child, Little Friend* and *Tomorrow's Youth* (all treating of divorce); *Mills of the Gods* (capital and labor) and *Grand Old Girl* (glorifying the American school teacher).

Nineteen hundred thirty-five starts off well with a group of pictures made in the old year but offered for our entertainment in the new. The Barrie classic, *The Little Minister*, has long been awaited and the distinction of its screen interpretation will not disappoint.

The Mills of the Gods (with an excellent character study by May Robson) offers a fair statement of the case of labor vs. capital.

Fine camera work and beautiful scenic effects mark *West of the Pecos*, a Zane Grey western with Richard Dix as a swash-buckling cowboy.

The President Vanishes is strongly dramatic screen material with a fascinating mystery element and a timely suggestion of a political situation.

The Man Who Reclaimed His Head comes to grips with life and presents in skilful manner the tactics of big business in fomenting war propaganda.

The photographic beauty of *Sequoia* is of such rare quality that the thread of a story that runs through the picture seems almost an intrusion. A production of such excellence that it should not be missed.

The Band Plays On is not only highly entertaining but is one of the best football stories to come to the screen, with an emphasis on the influence that athletics and an understanding coach have on a group of boys. The friendship and loyalty of the boys are appealing.

Bordertown, Paul Muni's new picture, opens up the subject of racial differences and ambitions and supplies rich food for thought.

It is gratifying to note that Eugene Sue's classic tale of *The Wandering Jew* with Conrad Veidt in the leading role is finally being released in the United States by the Olympic Pictures Corporation. It is a Gaumont-British production, and one of the best they have sent to this country. A review of this profoundly sensitive and moving interpretation of the ancient tale was given in the July issue of *Selected Motion Pictures*. The spiritual values are noteworthy, for the tale symbolizes the upward struggle of man from selfish materialism to spiritual communion with God.

The new pictures, with but an occasional exception, continue to be provocative, interesting and highly entertaining.

Although there is high type juvenile material there is also every indication of a commendable screen

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Staten Island Managers Give Kiddie Shows

Three morning shows for the kiddies of Staten Island were the contribution of Manager Louis Moses of the Palace Theatre to the holiday program of his community. All three performances were arranged in co-operation with the Staten Island Better Films Council. Our Gang comedies, Walt Disney Silly Symphonies, Looney Toons and Pathe News reels constituted the program. The youngsters sat entranced. "I've never seen an adult audience behave better," was the comment of Mrs. W. C. Orton, one of the moving spirits in the Council.

Film Committee Runs Toy Shop

(*Continued from Page* 1)

Films Committee, the Women's Division of the Chamber of Commerce and the Salvation Army hummed for many days with intensive activity. Truckloads of used toys were raced from Atlanta schools to the toy shop. Men, long idle, whose services had been donated by the government, set to work to recondition them. Women, working feverishly against time, dressed dolls from materials contributed by local merchants.

Theatres placed boxes in their lobbies to receive contributions and ran trailers asking for co-operation.

That the mothers might have a voice in the selection of gifts for their children, each mother was given a requisition with which she purchased her quota of toys.

When the last bundle was wrapped and dispatched, members of the Better Films Committee, weary but happy, toiled over to a local theatre to assist at a Junior Matinee for the under-privileged which brought thousands to the theatre to enjoy managerial hospitality free of charge.

Portland Y. W. C. A. Has Film Classes

Motion pictures have been introduced into the program of the "Utopians," a group from the Business Girls' Club of the Portland, Maine, Y. W. C. A.

Using as a basis the study guides for motion pictures issued by the National Council of Teachers of English, the Utopians have not only studied those pictures, but other feature films for which they have outlined their own guides. Critiques of *The Merry Widow* and *Madame DuBarry* were presented at a recent meeting and *Anne of Green Gables* was reviewed by one of the group for *The Mainsail*, club publication.

A Clubwoman Chats On Current Film Trends

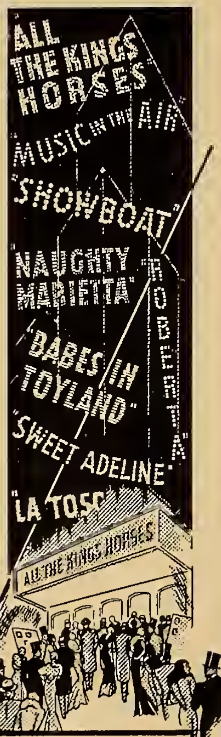
(*Continued from Page* 5)

maturity that deserves the attention of an intelligent public which has been asking for new and worthwhile ideas, for something of the realities of life and for proof that the producer recognizes his responsibility to the people who fill his theatres.

Family pictures recently released include: *Baboona* (Fox); *Sequoia* (M-G-M); *The Mighty Barnum* (United Artists-Twentieth Century); *The County Chairman* (Fox); *Helldorado* (Fox); *Here Is My Heart* (Paramount); *Home on the Range* (Paramount); *Mills of the Gods* (Columbia); *The President Vanishes* (Paramount); *Sweet Adeline* (Warner Bros.); *The Westerner* (Columbia); *West of the Pecos* (RKO-Radio), (Junior Matinee); *Romance in Manhattan* (RKO-Radio), (Junior Matinee); *The Last Gentleman* (United Artists); *Grand Old Girl* (RKO-Radio); *One Hour Late* (Paramount); *Little Men* (Mascot), (Junior Matinee); *The Little Minister* (RKO-Radio); *Imitation of Life* (Universal); *The Band Plays On* (M-G-M), (Junior Matinee).

These pictures are highly recommended for adults and young people: *The Man Who Reclaimed His Head* (Universal); *A Wicked Woman* (M-G-M); *Bordertown* (Warner Bros.); *The Secret Bride* (Warner Bros.); *The Mystery Woman* (Fox).

Melodies of the world's music masters . . . *gathered for your enjoyment*



The rich harmonies...the stirring rhythms of the world's most famous composers . . . swelling to a crescendo of greater glory as the curtain rises on 1935's parade of finer motion pictures.

The beloved melodies that have thrilled generations...glorious entertainment...are but a part of the amazing group of screen hits for the forthcoming year.

VERDI'S
"La Tosca"

MASCAGNI'S
"Cavalleria Rusticana"
featured in
"ENTER MADAME"
with Elissa Landi and
Cary Grant

VICTOR HERBERT'S
"BABES IN TOYLAND"
with Laurel and Hardy

"SWEET ADELINE"
with Irene Dunne

"NAUGHTY MARIETTA"
with Jeanette MacDonald
and Frank Morgan

JEROME KERN'S
"MUSIC IN THE AIR"
with Gloria Swanson
and John Boles

"ROBERTA"
with Fred Astaire, Ginger Rogers
and Irene Dunne

"SHOWBOAT"

"ALL THE KING'S HORSES"
with Carl Brisson and Mary Ellis

One of a series of advertisements published in the interests of the finer pictures of 1935 by the Paramount Theatre

Lessons From the Movies

(*Continued from Page* 3)

That the new day of peace is coming. Paul, defeated in his effort for peace, has the courage to say to the man who double-crossed him and the people, "What I've been striving for will be born out of all this. Then, with the help of God, humanity will know of peace one day. And, Dumont, there'll be a day of reckoning for the betrayers."

THE LITTLE MINISTER

(*RKO-Radio*)

This picture will be presented from the standpoint of English teachers, but there are two statements in it which have peculiar value for one who is looking for lessons.

"Your face," Babbie says to the minister, "will always come between me and ungenerous thoughts." This is a tribute of which any one can make himself worthy.

The wealthy Rintoul wishes to marry Babbie, who replies, "You don't love me, really." Rintoul answers, "There is nothing in the world you cannot have for the asking. Is not that love?" And Babbie responds with a categorical "No."

SECRET BRIDE

(*Warner Bros.*)

Like so many titles, this one is misleading. The story is one of intrigue to discredit an honest public servant because he would not stoop to betray public interest and squander public money.

There is a docility among American citizens which winks at conspiracy in high places. Among some there seems to be an admiration of those whose vicious cunning can plunder the people's treasury and "get away" with it. Pictures of this type will arouse the people to a consciousness of what is going on, and develop a desire to do something about it.

The picture sets the problem: anti-social men of wealth planning to make money at public expense and using "cat's paws" to secure their ends.

No solution, however, is offered. In the picture the villain overplays his hand and his underling confesses. In real life the villain is all too frequently honored by those whose welfare he attacks.

BRIGHT EYES

(*Fox*)

There is so much pure entertainment in this picture that one does not think much about the lessons. Impressions linger, however, and reflections will probably be along these lines:

When there is not in adults a real response to childhood, its needs and interests, its troubles and joys, selfishness has robbed them of their basic humanity.

That an individual who loves a child will risk death for his happiness.

That selfishness seems almost inherited—for those who live in a selfish environment tend to become selfish.

That snobbishness is compensation for a feeling of inadequacy and weakness.

That genuine love never dies.

"FATHER BROWN— DETECTIVE"

"A quiet, plain little priest—one of the greatest probers of mysteries" . . . with his "deep knowledge of human frailties."—*Wright*.

"Deduction—Detection—Regeneration"

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THE "FATHER BROWN" STORIES

by G. K. Chesterton

- The Innocence of Father Brown
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- The Incredulity of Father Brown
- The Father Brown Omnibus

MYSTERY CLASSICS

- Adventures of Sherlock Holmes, by *Doyle*
- The Mystery of Edwin Drood, by *Dickens*
- File No. 113, by *Gaboriau*
- The Moonstone, by *Collins*
- The Murders in the Rue Morgue, by *Poe*
- Great Detective Stories, edited by *Wright*

MEN WHO FOUND THEMSELVES

- The City of Comrades, by *King*
- Slippy McGee, by *Oemler*
- The Silver Cord, by *Chamberlain*
- The Source, by *Kelland*
- Resurrection, by *Tolstoy*
- Les Miserables, by *Hugo*

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Presenting

"FATHER BROWN— DETECTIVE"

Seventh Grade Begins To Study Pictures

Although motion pictures are not a definite part of the curriculum in Indianapolis schools, Miss Marguerite Orndorff, a pioneer in better pictures in that city, runs a movie club at Public School No. 76 in which she is a teacher. Eighth and seventh-graders belong.

The children discuss the pictures they have seen and make recommendations as to their suitability for children, young people and adults.

BOOKMARKS FROM THE CLEVELAND PUBLIC LIBRARY

Libraries are welcome to make use of these bookmarks, substituting the name of their own library in the space left for that purpose

"THE GRAND OLD GIRL"

"To teachers, those unsung heroes whose silent devotion to the youth of America is second only to American motherhood."

Interesting Books About Teachers

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TEACHERS IN FICTION

- Miss Bishop, by *Aldrich*
- The Brown Mouse, by *Quick*
- The Woman with a Thousand Children, by *Viebig*
- Little Citizens, by *Kelly*
- Goodbye, Mr. Chips, by *Hilton*

GREAT WOMEN TEACHERS

- Catharine Beecher in "Saints, Sinners and Beechers," by *Stowe*
- Emma Willard, Daughter of Democracy, by *Lutz*
- Mary Lyon in "Portraits of American Women," by *Bradford*
- Alice Freeman Palmer, by *Palmer*

TEACHING IN "QUARE" PLACES

- Martha Berry . . . of Possum Trot, by *Byers*
- Quare Women, by *Furman*
- We Sagebrush Folks, by *Greenwood*
- Moonlight Schools, by *Stewart*

Printed through the courtesy of the

....

(Name of Theatre)

Presenting

"THE GRAND OLD GIRL"

"THE MIGHTY BARNUM"

"'That Prince of Humbugs, Barnum', so it appears,
Some folks have designated me for several years."—*P. T. Barnum*

Read About the Triumphs of the "Greatest Showman on Earth" in Books Recommended by

THE CLEVELAND PUBLIC LIBRARY

THE MIGHTY BARNUM

- The Mighty Barnum, (the talking picture scenario in book form), by *Fowler and Meredith*
- Barnum's Own Story, by *P. T. Barnum*
- The Unknown Barnum, by *Root*
- Barnum, by *Werner*

THE SWEDISH NIGHTINGALE

- Jenny Lind, by *Wagenknecht*
- The Life of Jenny Lind, by *Maude*

"GENERAL" TOM THUMB

- Travels with a Midget, and The Marriage of the Midgets, in "Barnum," by *Werner*
- Tom Thumb in "It's a Small World," by *Bodin*

HORACE GREELEY

- Recollections of a Busy Life, by *Horace Greeley*
- Horace Greeley, by *Seitz*

THE GREATEST SHOW ON EARTH

- Under the Big Top, by *Cooper*
- Whys of the Circus, by *Conklin*
- Circus, by *Eipper*
- Hold Yer Hosses! by *Bob Sherwood*, last of Barnum's clowns
- The Circus Lady, by *Robinson*

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....

(Name of Theatre)

Presenting

"THE MIGHTY BARNUM"

"LIVES OF A BENGAL LANCER"

"Take up the White Man's burden—
Send forth the best ye breed."
—*Kipling*

Books on India and Its People

Recommended by

THE .... PUBLIC LIBRARY

WHEN EAST MEETS WEST

- Lives of a Bengal Lancer, by *Yeats-Brown*
- India, Land of the Black Pagoda, by *Thomas*
- The India We Served, by *Lawrence*
- Beyond Khyber Pass, by *Thomas*

STORIES OF THE BRITISH IN INDIA

- Soldiers Three, by *Kipling*
- The Hero of Herat, by *Diver*
- King of the Rhyber Rifles, by *Mundy*
- Secret Listeners of the East, by *Mukerji*
- Old "Forever," by *Ollivant*
- Plain Tales from the Hills, by *Kipling*
- Desmond's Daughter, by *Diver*

LAND OF THE BLACK PAGODA

- Indian Patchwork, by *Charles*
- Living India, by *Zimand*
- Through the Heart of Afghanistan, by *Trinkler*
- An Indian Journey, by *Bonsels*

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(Name of Theatre)

Presenting

"LIVES OF A BENGAL LANCER"

"SEQUOIA"

'Cinnamon-silver they rise—the trunks of the titan sequoias;
Centuries blossom and fall, fadeless their branches endure."

Interesting Reading about the Animals and the Sequoias of the High Sierras

Selected by

THE .... PUBLIC LIBRARY

GIANT TREES

- Titans of the Forest, in "California the Wonderful, by *Markham*
- Big Trees, by *Fry*
- Story of the Thousand-Year Pine, by *Mills*
- The Forest Giant, by *Le Corbeau*
- Mountains of California, by *Muir*

WILD ANIMALS AT HOME

- The Old Stag, by *Williamson*
- Deer at Night, by *Gregory*
- Wild Animal Homesteads, by *Mills*
- The Bald Face and Other Animal Stories, by *Evarts*
- Green-Timber Trails, by *Chapman*
- Animals, by *Seton-Thomson*
- Wild Animal Pets, by *Finley*

ANIMALS IN FICTION

- Nomads of the North, by *Curwood*
- Trail of the Elk, by *Fonhus*
- Wolf, the Storm Leader, by *Caldwell*
- Heart of the Ancient Wood, by *Roberts*
- Bambi, by *Salten*
- The Call of the Wild, by *London*

Printed through the courtesy of the

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(Name of Theatre)

Presenting

"SEQUOIA"

Rhode Island Group Plays Santa Claus

(*Continued from Page* 2)

the Boy Scouts, Girl Scouts and Campfire Girls attended and assisted at the matinee.

The Strand Theatre management contributed the program, which included *Skippy, Once Upon a Time, Holiday Land, Popeye the Sailor, Lazy Bones* (a singing film) and *Radio Station T. O. T.* It also contributed newspaper and radio publicity and the services of its entire staff of employees. Manager Edward L. Reader displayed toys contributed in advance of the performance in the theatre lobby for ten days prior to the matinee.

Beloit Films Committee Selects Sat. Programs

A "Children's Better Films Committee" in Beloit, Wisconsin, will hereafter select Saturday afternoon features for the Majestic Theatre in that city. The Beloit Federation of Women's Clubs, through its Motion Picture Committee, of which Mrs. J. Bernard Johnson is chairman, was instrumental in forming the new committee, members of which are Rev. H. A. Studebaker, representing the Protestant churches; Supt. D. F. Rice, representing the schools; Mrs. John Corbett, representing the Catholic Women's Club and Mrs. Johnson of the Federation.

San Bernardino Has Film Council

Greetings to a newly organized Better Films Council in San Bernardino, California!

Howard Palmer, Director of Dramatics in the San Bernardino High School, is its president. Catholic and Protestant clergy as well as local organizations are co-operating with its activities. The Council is sponsoring photoplay appreciation in the schools in accordance with a recommendation of the State, and plans a program which should make it a distinct force in the community.

"Monitor" To Publish Series Of Film Stories

Under the title, "Women Who Help Make the Movies," Marjorie Shuler, one of the best known staff writers on the *Christian Science Monitor*, will shortly begin a series of articles on women executives in the film world. The film scout who sometimes attends three theatres in an evening, the woman who wanted to be a lawyer, but is now aid to an important production executive, the secretary to Will Hays, are a few whose interesting careers are recorded. Watch for the series, which begins February 6th in the *Monitor*. It will interest you.

Films for the Pupil and the Teacher

(*Continued from Page* 2)

of appreciation in this field and the necessity for the development of critical principles through mass education. Else we shall always have to admit that "there's a sucker born every minute."

BROADWAY BILL

(*Columbia*)

Frank Capra clinches his hold on first place among directors of popular cinema in America with his fine production of *Broadway Bill.* Following the tradition of *Lady for a Day,* that whimsical yarn of gangster sentimentality, and *It Happened One Night,* in which Mr. Capra revealed new depths of sincere comedy within the range of Clark Gable's powers—not to mention his subtle direction of Claudette Colbert's portrayal of how a spoiled girl developed into a charming wife—this ace director wins new laurels with a horse-racing story that is pure cinema if ever a story was. Deft humorous touches illumine the screen like brilliant flashes of lightning under Capra's direction. Climaxes upon climaxes race past with rare montage effects that build a cinema symphony in which the director's baton is a magic wand. Capra combines popular appeal with dazzling technical virtuosity; he pleases both the man in a sweater and the critical connoisseur.

DEALERS IN DEATH

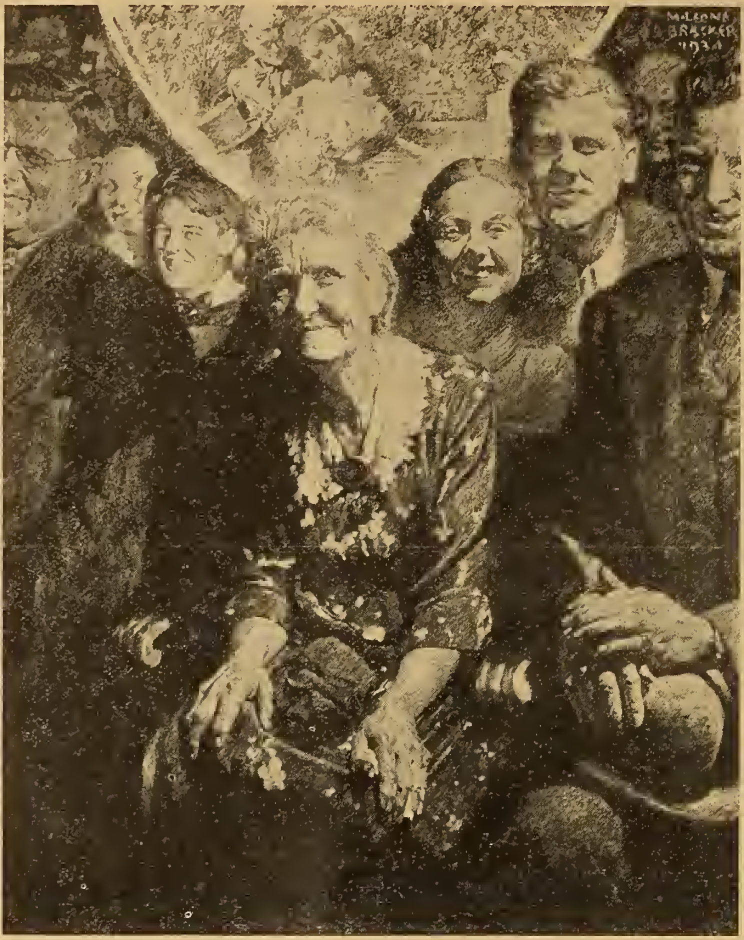
(*Tropical Films*)

Edited by Walter B. Pitkin of the Columbia School of Journalism—better known as the author of *Life Begins At Forty*—this film takes rank as the best piece of social-science showmanship that has yet reached the screen. Long a resident of Dover, N. J., where there is a great arsenal that once blew up a whole lake and rocked half a state, Professor Pitkin sinks his teeth into an indictment of the munitions makers that is the last word in dramatic, compelling eloquence. In rare style, the film appeals to eye and ear with a story that is at once educational and thrilling. The first half of the film alone would make a classroom classic that would hold any group of students in high school or college spellbound. Animated maps, data supplied by Burnet Hershey on the basis of the Nye committee revelations, newsreels and a stirring voice combine to show in supreme style the possibilities of the photoplay in education.

Grand Rapids Protests Double Feature Billing

The newly organized Better Films Council of Grand Rapids is starting off ambitiously with a campaign of protest against double feature billing. Managers of local theatres have been invited to confer with representatives of the Council to determine what is to be done.

"Forgetting A Thousand Cares"



First of the new M. Leone Bracker posters which will emphasize the relationship between producer and audience.

Detroit Library Posts "News" Junior Lists

Motion picture lists compiled by the *Detroit News* indicating pictures which are appropriate for children's showings are now regularly posted in the Music and Drama Room of the Detroit Public Library as a service to its patrons who have young children. The *News* has for some years devoted a section of its screen page to reviews of children's films.

Organize A New Council in Berkeley

Dr. Carlton Ball of the University of California, who has made an intensive study of the effect of motion pictures on the adolescent child, was the first speaker at the meeting of the newly organized Better Films Council in Berkeley, California. The Council announces that it will "collaborate with local exhibitors for the development of better programs."

Why the Bookmarks

Films featured in bookmarks on pages 6 and 7 of this issue were chosen by the Cleveland Library for the following reasons:

Mighty Barnum **because of the fact that its connecting books combine adventure with truth and because the film is noteworthy for both its accuracy to facts and its entertainment value.**

Father Brown, Detective **because of the literary value of Chesterton's writings and the high ethical tone of the film.**

The Grand Old Girl **because of the importance of the work of teachers and the many interesting and entertaining books about them.**

Sequoia **because of the high adventure quality of the film and the educational and interesting books connecting with the story.**

The Lives of a Bengal Lancer **because of the high quality of acting, direction and photography and because it deals with a country much in the public eye at present and so offers a wide circulation for books about India.**

Local Manager Profits By Public Spirit

Co-operation with the Motion Picture Council of Elizabeth City County, Virginia, is proving a profitable enterprise for Manager Adolph Kohn of the Langley Theatre in Hampton.

In appreciation of Mr. Kohn's efforts to secure fine motion pictures and to present good family programs, the Council at a recent meeting passed a resolution in which the members individually pledged to attend the local showing of pictures wherever possible in preference to seeing them in nearby towns and also agreed to lend their influence to have the members of their respective organizations do the same.

Pittsburgh Managers Play Santa Claus

(*Continued from Page* 1)

stitutions were invited to the Enright for a special showing on Saturday, December 22. Besides the 1,100 who were entertained free there were 500 paid admissions. Each child, whether he bought a ticket or not, was given a bag of candy.

At the downtown Penn Theatre there were two Sunday afternoon shows for children to which the admission was some article of food, subsequently given to the poor of Pittsburgh. Combined attendance was nearly 10,000. An attendance of over 3,000 marked a similar performance at the Stanley, to which admission was gained by the presentation of a toy. An article of canned goods gained admission to the Alvin for more than 2,000 children.

Seven hundred children — of whom 200 were guests of the management—enjoyed a holiday matinee at the South Hills Theatre. Films shown at all the Junior Matinees were selected by the Pittsburgh Better Films Committee.

Youngsters from the Hospital for Crippled Children are to be guests each month at the Enright Theatre.

Negro Children To Have Junior Programs

Negro children of Cincinnati are hereafter to have the opportunity to attend performances of especially selected films. The activity will be carried on under the direction of the Better Films Council, of which Mrs. Marvin E. McKee is president, with active assistance from Miss Dora Stecker, who originated Junior Matinees in Cincinnati. Heretofore juvenile matinees have been an institution for white children alone.

Printed in U

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

Comment on Current
Films by Teachers,
Educators, Community Leaders

RIODICAL DIVISI

VOL. 1 FEBRUARY 15, 1935 No. 5

Los Angeles Surveys Movie Habits of Pupils

A challenge to double billing, an emphatic indication of the importance of having mothers guide their children's motion picture entertainment and a naive plea for the family night program, were outstanding features of a recent survey of the movie-going habits of children in Los Angeles, capital of filmdom.

Ten hundred and fifty-four pupils of the fourth, fifth and sixth grades of four elementary schools participated in the survey, which was made by the Los Angeles Parent-Teacher Association.

Fifty-three per cent. of the children in the film center attended motion picture shows at least weekly, it developed. Twenty per cent. went at frequent intervals but there were 24 per cent. for whom motion pictures were a rare treat. That children are not averse to parental supervision of their film fare was indicated by the fact that children patronized neighborhood theatres for their junior matinees and that 50 per cent. of them preferred to go to the movies with their parents.

(*Continued on Page* 2)

New Rochelle Pupils Have Rainy Day Films

When the playground is wet at Albert Leonard Junior High School in New Rochelle, New York, two reel comedies and other motion pictures provide entertainment for the students.

The plan has proven most successful and rainy days now have unwonted popularity at the Albert Leonard Junior High School, where pupils crowd the assembly hall to see the films.

Films Reviewed In This Issue

Reviewed in the current issue of *The Motion Picture and the Family* are: *Baboona, Best Man Wins, Bordertown, Charlie Chan in Paris, Clive of India, County Chairman, David Copperfield, Devil Dogs of the Air, Iron Duke, Lives of a Bengal Langer, Man Who Reclaimed His Head, Maybe It's Love, Mills of the Gods, My Heart Is Calling, Mystery of Edwin Drood, Night Is Young, Red Morning, Right to Live, Scarlet Pimpernel, Under Pressure, Unfinished Symphony, White Cockatoo.*

Presenting the Newest Film Star

Newest, and one of the most famous of screen personalities is ten-year-old Freddie Bartholomew, whose appearance as young David Copperfield in M-G-M's film version of the Dickens novel has started film critics searching their vocabularies for brand new superlatives.

Freddie's performance as David is being compared not with that of other child prodigies but with the best of grown-up performers. The lad's histrionic career began at three when he appeared in amateur shows in his home town of Warminster-Wiltshire, England. He was so small he had to recite from a chair. When he got into school, memorizing Shakespeare and Dickens was his forte.

When Producer David Selznick visited the British Isles last spring seeking for a boy to play David Copperfield Freddie urged his aunt to let him take a test but she refused. When he finally prevailed upon her Mr. Selznick had started for America, but by that time the aunt, too, was interested and she and Freddie followed on a early boat. The trip to California was made at their own expense but from the moment the diminutive Freddie had shown up in the studios none of the other 9,999 candidates for the role of David had even a chance.

Street Cars Help Movie Attendance

Even the street car companies have enlisted in the campaign to boost film attendance in Kansas City.

A six-month movies contest has been inaugurated by the Kansas City Public Service Company, which operates the street cars and buses, with prizes totaling $1,050 to be awarded at the end. Contestants are asked to guess the names of movie stars whose pictures appear every two weeks in the company's street car and bus publication. Branch exchange managers for Metro-Goldwyn-Mayer, RKO-Radio, Paramount, Fox and Columbia are to be the judges.

Open Information Centre For Use of Film Fans

Establishment of a bureau of information about current films at the Woman's Community Building is announced by the Ithaca Better Films Council. Film patrons who want data as to the nature and type of entertainment at any of the three local film houses may secure it by dialing 2103. The information and ratings given are based on the joint estimates of the West and East Coast Preview groups.

Ithaca has recently adopted a special seal for the use of local motion picture theatres in advertising endorsed films. Shield-shaped, it carries the slogan, "Endorsed by I. B. F. C." on approved pictures.

Library Gives Clubs Picture Displays

The Cleveland Public Library, pioneer in library cooperation to stimulate interest in motion pictures with literary or historical background, has extended its activities by sending a weekly display of stills and book jackets to the headquarters of the Cleveland Federation of Women's Club in the Hotel Statler. *The County Chairman* and *Sequoia* were among the pictures recently featured.

Four hundred and fifty stills of *David Copperfield* were distributed through the Cleveland Public Library system alone. This phase of the work is carried out by Mrs. Ina Roberts of the publicity staff.

Pupils Teach Parents Merits of Films

Parents got a new insight into the literary and dramatic values of the film, *Treasure Island*, when a model discussion of the picture was conducted on the stage of the East Orange High School at East Orange, New Jersey. William F. Bauer, head of the English Department, and W. Paul Bowden, faculty advisor of the photoplay club of the school, supervised the discussion.

"I think I'll let my children help me select the pictures I go to see from now on," commented one of the mothers, who declared that through the discussion she had acquired many new ideas on picture technique.

Large Awards Are Offered For Musical Moods

Seven prizes, the first of $500, the second of $250 and the remaining five of $50 each, offered by Audio Productions, Inc., for the seven best scenarios of pictures to be included in its new *Musical Moods* series, are creating widespread interest among clubwomen.

The National Federation of Music Clubs has given its endorsement to the unique contest, which is open to clubs in the General Federation of Women's Clubs, to all the principal national women's organizations and also to interested individuals.

The *Musical Moods* of Audio Productions, Inc., are a series of pictures giving an appropriate scenic setting, and in some instances appropriate action, to accompany noted musical compositions rendered by famous symphony orchestras.

(*Continued on Page* 5)

Laurels Go To Missouri Manager

Laurels go to Mr. John Seipker, manager of the Ozark Theatre in Webster Groves, Missouri, as a result of a study of family night programs in sixty neighborhood theatres just conducted by a special committee of the Better Films Council of Greater St. Louis.

Mr. Seipker received a one-hundred per cent. score for showing on twenty-one successive Friday nights twenty-one programs suitable for the entire family. In determining the suitability of family night programs in its twenty-one week survey, the Council used the ratings of local and national reviewing groups. Programs were rated as suitable entertainment if both features were commended by the majority of these groups as either for the family or for adults and young people and not harmful to children. Any theatre which showed on a Friday Family Night Program a picture generally rated for adults got a black mark.

Movie Classes in Texas

Sherman, Texas, is among the communities recently introducing classes in photoplay appreciation in the schools. Miss Wilda Henderson, teacher of speech and English, is responsible for the innovation.

Catholic Group Extends Work Into England

The International Federation of Catholic Alumnae, pioneer group to preview films in the United States, is extending its activities to a wider sphere.

When Lady Armstrong, wife of Sir Henry Gloucester Armstrong, former Consul General in New York, left recently for her home in England she sailed with a great sheaf of documents outlining the procedure of the Motion Picture Bureau of the Federation. She will form a committee of Alumnae members in London, open an office and following an agreement with producers, will start previewing and classifying pictures.

Not only will this inaugurate an interesting new project for Great Britain but will also be of value to the Federation in the United States, since British pictures are coming to this country in large numbers and it has hitherto been difficult to preview and classify them before exhibition.

Los Angeles Surveys Movie Habits of Pupils

(*Continued from Page 1*)

Fifty-three per cent. indicated tales of adventure as their favorite type of movie, followed closely by historical films, which were popular with 37 per cent., and animal pictures, which were especially enjoyed by 30 per cent.

Sixty per cent. of the children reported that they turn to their mother for motion picture advice and counsel—which argues the necessity of having parents posted on films.

One out of every three children admitted that he left the theatre tired and headachy no matter how enjoyable the program; that he was weary from tense and over-long concentration—a definite argument against double feature billing.

To the great credit of Los Angeles schools a list of the first fifteen pictures best liked by children shows not one single objectionable film. The list follows: *Mrs. Wiggs of the Cabbage Patch, Treasure Island, Judge Priest, House of Rothschild, Count of Monte Cristo, Gay Divorcee, One Night of Love, Here Comes the Navy, Circus Clown, Bring 'Em Back Alive, Alice in Wonderland, Hide Out, Barretts of Wimpole Street, Baby Take a Bow* and *Wagon Wheels.*

The report of the survey was made public by Mrs. Cecil V. Irish, Motion Picture Chairman, 10th District P. T. A., and Mrs. Emery Huse, Wilshire Council Chairman of Motion Pictures, California Parent-Teacher Association.

FILMS FOR THE PUPIL AND TEACHER

By William Lewin, Ph.D.,

Author of "Photoplay Appreciation in American High Schools"

The gratifying upward trend in the number of entertaining films of interest to pupils and teachers continues to attract widespread attention in the educational world. Not only parent-teacher associations, but boards of education and school superintendents are adding impetus to the photoplay appreciation movement everywhere. This development, which has been made possible through increased cooperation between film producers and the schools, marks a solution of one of the most important recreational problems of our age.

DAVID COPPERFIELD

(*M-G-M*)

The present academic year is destined to be long remembered for the enjoyment afforded teachers and pupils by the Metro-Goldwyn-Mayer screen version of *David Copperfield.* With one voice, the academic world has acclaimed this presentation of the immortal gallery of Dickens portraits, directed by George Cukor on the basis of a splendid adaptation made by Hugh Walpole and developed into a screen play by Howard Estabrook. From Freddie Bartholomew as young David to W. C. Fields as Micawber, the casting is unusually happy. The extraordinary array of sixty-five suitable players is, indeed, the main factor in the success of the production. Meticulous art direction by Cedric Gibbons and his associates, a delightful musical score by Herbert Stothart, and perfect photography by Oliver Marsh all combine to make this the best screen version of a literary classic in the history of films. Every pupil should see it and discuss it.

Mrs. Mary Allen Abbott of New York has prepared a study guide for *David Copperfield,* with an introduction by Max J. Herzberg, editor of the series. Copies may be ordered from the National Council of Teachers of English, 211 West 68th Street, Chicago, Ill.

BABOONA

(*Fox*)

New heights of success in the photography of wild-animal life are achieved by Mr. and Mrs. Martin Johnson in this fine record of an aerial survey of equatorial Africa. Ably edited by Truman Talley, the film contains nothing too exciting for children, yet it is so full of surprises and contrasts as to be fascinating throughout. Teachers of geography will find here an extraordinary means of illustrating textual study—herds of elephants, herds of giraffes, herds of wildebeestes and vast flocks of birds are seen from the air. Close-ups of great lions, alligators and rhinos, visits to the pigmies, a fight between a leopard and a boar, the antics of a village of monkeys and finally "Baboona," the land of baboons, provide a series of episodes that amuse while they instruct. Here is ample evidence, too, that wild animals are the most natural actors in the world.

CLIVE OF INDIA

(*United Artists-20th Century*)

Richard Boleslawski, Russian-Polish director now doing fine work in America, has made a photoplay of great interest to teachers and students of history in *Clive of India.* Ably enacted by Ronald Colman, the film story illustrates the glorious achievements of a handful of British soldiers in winning India nearly two hundred years ago. This film, if discussed in conjunction with the Paramount production of *Lives of a Bengal Lancer*, provides a fine opportunity to discuss the achievements of British rule in India.

LIVES OF A BENGAL LANCER

(*Paramount*)

Like a chapter taken out of the best of Kipling's tales of India runs this breathless film of adventure. Just as *Clive of India* tells of the beginnings of British rule among the Hindu tribes, so this film tells of the difficulties and dangers of maintaining that rule in modern times.

THE MAN WHO RECLAIMED HIS HEAD

(*Universal*)

Three films dealing with the same theme—the manufacture of munitions by international "merchants of death"—have lately appeared. *The President Vanishes,* a Paramount production, was distinguished for its brilliant scenario, prepared by Carey Wilson. *Dealers in Death,* made by Topical Films, treated the question with newsreels and animated diagrams. Now Edward Ludwig, Universal director, in a film featuring Claude Rains, provides a dramatic indictment of the munitions racket. The film is of unusual value to social-science classes. Furthermore, its beautiful photography, absorbing story, and finished acting justify discussion of its cinema art in appreciation classes. Here is a brave, true, and daring film.

THE COUNTY CHAIRMAN

(*Fox*)

Of interest to teachers of civics and government is the George Ade story of local politics currently featuring Will Rogers—*The County Chairman.* Here is a satirical lesson in the ironies and humorous inconsistencies of American small-town politics of a generation ago that still applies to many of our communities today.

Local Manager Changes Bill For Council

As a result of the splendid cooperation of George Sarvis, manager of the Library Theatre of Warren, Pennsylvania, the Better Movies Committee of that city recently negotiated a change in week-end billing.

Forsaking All Others, the film originally scheduled to be shown for the week-end was transferred to Tuesday, Wednesday, Thursday and Friday, adults of the city thus being given an opportunity to see this sparkling, sophisticated comedy, while *The Silver Streak* an ideal film for young people, was given a Saturday showing. This represented the fifth consecutive Saturday of fine family movies, with bills especially arranged by Mr. Sarvis to meet the desires of Better Films Committees.

Issues Unusually Thorough Outline

One of the most thorough-going and useful activities in behalf of better films which has come to the attention of the editor of *The Motion Picture and the Family* is the bibliography and study outline compiled by Mrs. W. C. Brown of Steuvenville, Chairman of the Motion Picture Division of the Ohio State Federation of Women's Clubs, for the benefit of her workers throughout the state

In her bibliography Mrs. Brown lists a dozen or more leading publications which carry helpful screen material, two full pages of books which have a bearing on important phases of the motion picture problem and three pages of source material dealing with visual education and with miscellaneous subjects related to the improvement of standards of motion picture taste. She also gives names and addresses of the various bureaus of educational research from which information about motion pictures may be obtained and lists numerous government and university bulletins dealing with films. Names of motion picture guides published by public relations groups and a long list of non-theatrical films which are available either free of charge or for a small rental are included.

In addition to this biblography Mrs. Brown has arranged for her chairmen a comprehensive outline of the motion picture program of the State Federation, which includes full instructions as to the setting up of Better Films Councils, the organization of adult study groups and the means by which advocates of better films can stimulate higher standards of motion picture entertainment in their communities. Not the least valuable phase of this outline is the amazingly full program for adult study groups, which includs nearly seven pages of suggested study sources.

Motion picture chairmen throughout the country will find in Mrs. Brown's outline many valuable suggestions.

Three Hundred More Prizes In Sequoia Contest

Libraries of three hundred high schools stand to profit by the *Sequoia* Essay Contest, announced in the last issue of the Motion Picture and the Family. Besides the six grand prizes of round trip tours of the United States which were announced last month, there will be three hundred prizes for the first three hundred high schools organizing essay contests in which one hundred or more students participate.

These prizes are copies of the original edition of the novel *Malibu*, from which the story of *Sequoia* was taken, autographed by the author. Local school authorities will make the award.

Announcement of the completed rules for the contest have sent pupils all through the United States scurrying to see *Sequoia* and to write three to five-hundred-word essays describing some of the scenes of the picture, dealing with our National Park system, with animals as actors, or with some of the other topics suggested in the contest handbook which has been issued.

Meanwhile, further details have been made public as to the six grand prizes. These will consist of round trip tours to Sequoia National Park, California, by Southern Pacific Steamship Lines and Southern Pacific Railroad, followed by a de luxe tour to other parts of the United States. Highlights will be a sight-seeing trip in New Orleans, a visit to the Metro-Goldwyn-Mayer studios in Hollywood and six days at Giant Forest Lodge in Sequoia National Park.

Schools which desire for their bulletin boards posters descriptive of the *Sequoia* contest may obtain them by writing the Motion Picture Producers and Distributors of America, Inc., 28 West 44th St., New York City, at a charge of five cents each. Contest handbooks may be obtained for three cents each. The contest closes May 15, 1935.

Federation Advertises Best Musical Films

Recent films are reaching such a high degree of musical excellence that the Pennsylvania Federation of Music Clubs is recommending in its monthly *News Sheet* a selected list of films which may be used with profit by music clubs or seen by their members.

Among those recently comended was *One Night of Love* with Grace Moore.

Local music clubs throughout Pennsylvania are following the lead of the parent organization and in their own publications are recommending not only musical films but also films noteworthy for their artistic or educational value.

WHO'S WHO IN BETTER FILMS

How more appropriately could *The Motion Picture and the Family* inaugurate a department devoted to biographies of leaders in the Better Films movement than by telling of the activities of Mrs. Arretus Franklyn Burt, whose work with the Better Films Council of Greater St. Louis has constituted a shining mark which film councils throughout the country may well strive to attain?

Inaugurated in the autumn of 1929 when Mrs. Burt was State Chairman of Motion Pictures for the Missouri Federation of Women's Clubs, the Council now consists of twenty organized groups made up of 551 individual units which are cooperating to provide finer film fare for St. Louis.

The discovery that theatre owners of St. Louis were showing only 40 per cent. of the pictures endorsed by national previewing groups and that the city had the most suggestive motion picture advertising of any in the United States were the major considerations which led Mrs. Burt to form the Better Films Council. After four years of concerted activity St. Louis reports that for two years one first-run theatre has had no protest of its advertising and that another has had only one during that period. Family Nights are general throughout metropolitan and neighborhood theatres. Mid-week attendance of children at theatres has been discouraged. Junior matinees are regularly offered in first-run theatres. Local newspapers, a local radio station and club bulletins issued by the Council carry reviews of films with audience suitability ratings to the population of the city.

Theatre managers join with the Motion Picture Council in benefits and free entertainments for underprivileged groups, and in 1933 with the cooperation of the neighborhood theatre managers the Council collected, packed and delivered three thousand holiday baskets to the poor and needy.

Behind this wide range of useful activity is a woman descended from a family which participated as loyal American citizens in all the great wars which have brought freedom to this country. Graduate of a private school, of Shurtleff College at Alton, Illinois, wife of the son of a Baptist minister, Mrs. Burt early in her career threw herself into a wide range of club and philanthropic activities. A list of all the organiations to which she has belonged and of all the civic and social movements which have enlisted her support would unfortunately take more space than *The Motion Picture and the Family* is able to give for this purpose.

A few of the high lights show that she has been president of the Twenty-first District of the Illinois

(*Continued on Page* 8)

OUT FROM HOLLYWOOD

By MRS. THOMAS G. WINTER

Associate Director of Public Relations, M. P. P. D. A.

No greater contrast can be imagined than that presented by four of the pictures that we have watched in the making this last week.

First, at Warner Bros.-First National (the studio caught below lovely rolling hills up north of Hollywood), we step into the stages where Max Reinhardt is working on *Midsummer Night's Dream.* The forest is indeed a dream—great twisting oaks, a grove of tall, straight redwood trunks, stream and pool and trickling falls and meadow—not artificial but real trees, brought in and so arranged that they fit stage needs. Next door is the pomp of throne, a wide imposing flight of steps, great columns. But these are only the frame work. Reinhardt, the stage magician, is captivated by the possibilities of pictures for allowing him all the illusions and delicate beauties with which he is literally making the masterpiece a dream. One wishes that the splendor of color could go onto the screen: Demetrius and Lysander in their gold armor with capes of gold or peacock blue, the court beauties with sweeping petticoats in every shade. The fairy dancing is quite beyond description, not commonplace and spectacular, but imaginative, delicate, graceful. The little Nini Theilade who leads it is exquisite. Puck (Mickey Rooney) is light as a feather, impishly naughty. Bronaslava Nijinska, sister of the great Russian dancer, Nijinski, has managed the ballet, if one can use so commonplace a word as "ballet" for this illusive dancing.

Then over to Paramount, where the master of spectacle, Cecil de Mille, is perched on a rolling camera which backs away from a crowd of mingled crusaders in armor and of picturesque peasants who are flocking through a battlemented gate. At their head marches a picturesque figure, arms held

(*Continued on Page* 7)

Ladies Must Improve Market Ct. Leader Says

"It's up to us, dear ladies, to improve the market." So writes Mrs. Wilder Tileston of New Haven in an article on clubwomen and good films in the current issue of the *Connecticut Club Courier*, official organ of the Connecticut State Federation of Women's Clubs.

"The magazine stand that sells salacious literature and the picture house that shows unworthy films will continue to do so as long as people continue to pay their money for them," Mrs. Tileston logically argues. "Examination of past records of cancellations of pictures by exhibitors who are, it must always be remembered, in business to make a living, proves to be an arraignment of the public rather than the producer, and this is the rebuttal that crusaders for better films must face. When the industry can reply to criticism of its product with an array of facts proving that the 'so-called best element' in the community cannot be relied upon to support in large numbers the type of picture it claims to favor it is not enough for clubwomen to sit back and lay the blame on block booking and the double feature.

"There is a big opportunity for constructive work. Let us keep the subject alive through study, discussion, dissemination of information, cooperation with our exhibitors—who are, after all, just as eager to be socially useful as the rest of us—and above all through the schools. Young people taking up the motion picture as a project for club activity, under competent leadership, soon develop into a critical, discriminating group with vastly more influence over their schoolmates than either parents or teachers or any adult organization may hope to attain.

"Let us take up the challenge of indifferent support, and spend some of our constructive energy to bestir a better market for the better films, to the end that our exhibitors may say to their distributors with pride—'This is good stuff and in our community will pay, but for this—there is no sale.' "

Encourages Pupils To See Good Films

So eager is E. W. Anibal, principal of the Mountain Lakes school at Mountain Lakes, New Jersey, to have his pupils see worthwhile films that when *Anne of Green Gables* was recently shown at the Strand Theatre in Boonton he dismissed his pupils fifteen minutes early so that they would be sure to be on hand when the film went on.

That they might be in a mood to appreciate it thoroughly he distributed reviews of the picture prior to the showing and encouraged discussions in all the classrooms.

Movie Benefit Saves Elm Trees In Conn. Town

To the zeal of Mrs. David C. Dibbell, former State Chairman of Better Films of the Connecticut Daughters of the American Revolution, the town of Clinton, Connecticut, owes the fine foliage which its elm trees boasted the past summer.

Money to spray the trees, which are among the greatest attractions of the town and are said to be from a hundred to two hundred years old, was earned with a movie benefit given by the Garden Club of Clinton.

Clinton's suburban section has no motion picture theatre of its own and therefore the adjoining town, Madison, was selected. The manager of the local theatre agreed with the Garden Club to allow the club to select the picture with his assistance, the club and theatre to share the expense of the theatre and the printing of the tickets, he to furnish house, machine and lights, and a fifty-fifty distribution of profits to be made.

On the night of the benefit two shows were given as on all other evenings and both theatre and Garden Club cleared upwards of $91.00. The manager was delighted with the plan, feeling that the audience was larger than it would have been under any other circumstances, and is open to suggestions for a similar benefit at any time.

Queensboro Library Now Gives Film Information

The Queensboro Public Library of Jamaica, New York, is among the most recent to inaugurate an information service on motion pictures. The innovation was introduced at the request of the Jamaica Better Films Council.

Through arrangement with the library, anyone who requires information about films playing in local theatres may telephone Mrs. N. J. Cartmell, Chairman of Library Cooperation of the Council, at Republic 9-1900. Mrs. Cartmell will promptly give them the desired data from her card index, which is made up from the monthly reports of the West and East Coast Preview groups taken from *Selected Motion Pictures.*

Bridgeport Schools Publicize Pictures

Schools of Bridgeport, Connecticut, are encouraging careful selection of local motion picture fare by giving publicity to approved pictures, only "on condition that there is no objectionable feature on the same bill."

Miss Lucy S. Curtiss of the Central High School faculty says that because the schools aid materially in increasing attendance at good pictures, theatre managers are glad to cooperate.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

THE UNFINISHED SYMPHONY
(*Gaumont-British*)

One thought which runs through this picture is the inevitable necessity for sacrifice in life. Schubert was forced to find his happiness in his art. It must have been a trifling compensation to him to have the Countess Caroline attempt to console him for his loss of her by saying: "You are a rich man really, richer and luckier than any of us. You have more than any woman could give you! You have immortality." One wonders if Schubert might not have been even greater in his musical creativity if he had found a lasting happiness in love.

There are strong reminders of the cruel tendencies which too often have found expression in society—the pawnbroker who frankly confessed he had no interest in the career of Schubert and thought only of the safety of his money; the Count who was so insensitive to the happiness of his daughter that he forced a loveless marriage; and Schubert, who accepted the help and affection of Emmy as the basis of his start in life and then promptly forgot her kindness and love.

Solieri, referring to the ill-mannered exit of Schubert from his first concert, emphasized the importance of courtesy in life when she said: "He has done the worst thing a man can do in Vienna. He has forgotten his manners, and in Vienna it is much more important to have manners than to be a genius."

The sheer beauty of the music insures enjoyment of the picture but one will find also ample material in it for contemplation.

DEVIL DOGS OF THE AIR
(*Warner Bros.*)

One value of this picture lies in its excellent portrayal of the Marine and Air Corps and the personal qualities which go to make up the spirit and efficiency of this section of our national defense. In it, however, the glamour of military display obscures the drudgery of routine duties, and the peace-time manoeuvres for the moment at least dull the sense of horror which preparation for war ought to inspire.

There is a natural admiration for the daredevil feats of O'Toole, but his disregard for authority would not be tolerated in real life. Is it possible to develop self-assurance without conceit?

Many will like Tommy in this picture—not because of himself but in spite of himself. It is, however, the steadiness, fidelity, and honor portrayed in the Sergeant, Brannigan, upon which the effectiveness of any organization is built. It was he who said: "The Marine Corps only asks for three things: willingness to learn, respect for a superior officer and the uniform he wears, and the ability to take orders so he can give 'em later on."

LIVES OF A BENGAL LANCER
(*Paramount*)

This picture portrays the conflicts between the demands of army discipline and the sacrifices of true friendship, between a sense of duty and the love of a son and between the obligation to protect comrades in a great adventure and freedom from personal torture.

The Colonel, on being told that his son was joining his division, took his stand with the traditions of the service, thus: "There is no room for sentimentality in the army. He will measure up to my standards or out he goes." Although tempted to weaken the strength of his regiment in order to save the life of his son, he did not yield.

MacGregor who felt the pull of friendship far more than army discipline defied the Colonel: "So you would sit here with your regiment while they kill your son by inches! But I won't!" And he didn't, but how often can one trust his emotions as offering the best solution to a problem?

The son of the Colonel lacked some of the idealism which characterized others in his outfit and when faced with torture proved to be a traitor. Between sobs he defended his position thus: "Regiment, service, duty! Why should I stand what you did for them? Why should I?" This boy's question seems to linger after the picture. What is all this war and fighting and sacrifice about anyway?

To get the best out of an individual, he must be given depth of understanding and a vision of worthwhile goals.

THE MYSTERY OF EDWIN DROOD
(*Universal*)

This unfinished novel of Dickens' is forcefully portrayed and those who see the picture will be convinced anew of such old fundamental truths as these:

Jealousy is a demon which gnaws at the heart until it saps all human qualities and feelings—Jasper was dehumanized to such an extent that he could become the murderer of his nephew whom he loved.

One weakness always leads to another—the agony of jealousy led Jasper to seek relief in opium dreams.

One crime requires another as a covering—Jasper was willing to send an innocent man to the gallows in order to protect himself.

Crime carries with it its own punishment, which the individual suffers whether the law catches him or not.

DAVID COPPERFIELD
(*M-G-M*)

This well-known and popular story is one of the finest character

(*Continued on Page* 6)

Church Poll Shows Varied Film Tastes

Motion pictures are now a favorite topic of discussion among church groups.

The Young People's Society of the South Park Methodist Church of Hartford, Connecticut, reports an interesting experiment to determine just what kind of pictures youthful cinema enthusiasts want.

A request that the members of the Society name pictures that they consider outstanding resulted in the naming of the following twenty-five: *Barretts of Wimpole Street, Ben Hur, Berkeley Square, Bright Eyes, Broadway Bill, Count of Monte Cristo, Disraeli, Flirtation Walk, House of Rothschild, Kid Millions, King of Kings, The Last Gentleman, Little Minister, Little Miss Marker, Little Women, Love Me Tonight, New Moon, One Night of Love, Sign of the Cross, The Ten Commandments, Stranger's Return, The Thin Man, Treasure Island, Tugboat Annie* and *It Happened One Night.* There were two votes for Mickey Mouse and one for "any George Arliss picture."

The poll was taken at the suggestion of Willis K. Lamkin, vice-president of the Young People's Society, with the approval of Rev. Harold Clemans, pastor of the church.

Kenmore, N. Y. Theatre Aids Better Film Group

Mrs. Elmer W. Munsell, chairman of the Better Films Council of Kenmore, New York, reports excellent theatre cooperation with relation to Junior Matinees. "We have a Saturday Junior Matinee with between a thousand and fourteen hundred attendance. When plays of particular interest to high school boys and girls are to be screened we have a choice of the other feature on the bill and can run a special matinee any afternoon for the high schools with complete choice of subject matter in addition to the main feature," she says.

Mrs. Munsell also writes that she has used the study guide on *Treasure Island* to introduce motion picture appreciation to a church group of boys and girls twelve to fourteen years of age.

Maryland Wants Movie Study in High Schools

Suggestions for motion picture study are being included in a revised course of study for Maryland State High Schools which is being prepared by Miss Mary A. Litsinger of Towson, Maryland. Dr. William Lewin of the National Council of Teachers of English is furnishing suggestive materials and bibliographies for the course.

Ohio Manager Overbuys To Please Patrons

That he may have a widespread range of selection and may offer his patrons only the best of film fare, Mr. J. Steel, manager of the Apollo Theatre in Oberlin, Ohio, is buying during the current year at least fifty more pictures than he can use. With so large a number of pictures coming steadily to his theatre, Mr. Steel is able to select only those pictures for Apollo patrons which have the enthusiastic approval of the Better Films groups of Oberlin. He stoutly maintains that the policy pays.

Large Awards Are Offered For Musical Moods

(*Continued from Page 1*)

The experiment was made in part because the music without pictures which is a frequent prelude to motion picture and other forms of entertainment has often failed to hold the attention of the audience. It was discovered that by the simple device of adding a visual accompaniment the music proved much more enjoyable.

Although only the finest of classic and modern selections have been used as the orchestral setting for *Musical Moods*, it has been found that even in theatres frequented by the lower elements of society these pictures have been among the most popular phases of the program.

Audio Productions, Inc., has already filmed in Technicolor, *In a Monastery Garden, Mexican Idyll*, Rimsky-Korsakov's *Hymn to the Sun, Les Preludes* by Liszt, Schubert's *Unfinished Symphony*, Tchaikovsky's *Italian Caprice*, Strauss's *Voices of Spring, Irish Melody, Countryside Melodies, Mediterranean Songs, The Barcarolle* from Offenbach's *Tales of Hoffman, In a Mountain Pass* by Ippolitov-Ivanov and *Fingal's Cave* by Mendelssohn. In black and white it has done Brahms' *Waltz in A Flat Major*, Ponchielli's *Dance of the Hours*, Bach's *Air for the G String* and Liszt's *Leibestraum.*

Scenario suggestions for further *Moods* are sought through the contest. Scenarios must embody detailed ideas for pictorial accompaniment for any musical score except those which have already been used.

More detailed information regarding the terms of the contest may be obtained from Contest Secretary, Audio Productions, Inc., 250 West 57th Street, New York, N. Y.

The contest closes April 15th and prizes are to be awarded at the Biennial Music Festival of the National Federation of Music Clubs to be held in Philadelphia on April 23, 1935.

They move and Speak"
"Enchanted April"
"Babes in Toyland"
"Silver Streak"
Moving Pictures
A Million and One Nights
Talkies
An Italian Winter
Trains, Tracks and Travel
Transportation
These books may be read or borrowed at the
CLEVELAND PUBLIC LIBRARIES
Main Library Superior Avenue at East Third Street

A glimpse of the Cleveland Public Library exhibit at the Cleveland Exposition, which featured library cooperation with motion pictures.

Girls Win Out In Movie Contest

The girls rather put it over on the boys in the motion picture contest recently conducted by the Cinema Study Club of Rutherford, N. J., High School, a feminine organization, and the Junior Better Films Society, with a masculine membership. The three prizes of $3., $1. and $1. each for the best essays on three picture topics were won respectively by Frances Johnson with an essay on *Motion Picture Producing*, Hester Kehoe, whose topic was *What the Motion Pictures Offer High School Youth* and Doris Huntington with an essay on *The Barretts of Wimpole Street.* In the essays which received honorable mention three boys had their innings, Fred E. Galbraith, Jr., with an essay on *The Phase of Motion Pictures Which Interests Me the Most*, F. Gerald Smith with an essay on *Motion Picture Photography* and Roy Hunt with an essay on *What the Motion Picture Offers to the High School Student.* Doris Gremmel, a girl student, was given honorable mention for an essay on *Motion Pictures and Me* and Anne Spence for one on *St. Louis Kid.*

Boosts Good Films; Downs Bad Ones

Mrs. Charles Burt, Steuben County Motion Picture Chairman of the New York State Federation of Women's Clubs, recently used an ingenious method to insure the box office success of a picture she considered desirable and the box office failure of an undesirable one.

When *The Count of Monte Cristo*, which had been highly commended by public relations groups, and another film they had disapproved played simultaneously in Hornell, the latter picture got off to a flying start. Convinced that she could change the situation Mrs. Burt promptly mobilized a telephone committee of one hundred women, each of whom was asked to call five women. Presumably they, in turn, called others, for so successfully did her plan operate that hundreds of people stood in line to gain admission to Monte Cristo, while the lurid picture down the street played to sparsely filled houses.

Mrs. Burt cordially recommends similar tactics to all zealous motion picture chairmen who wish to see the good pictures succeed.

Educator Praises The "Secrets Of Success" Series

"I believe this is the best scheme for character education that I have ever come in contact with." In these enthusiastic terms Professor Frederic M. Thrasher, Associate Professor of Education of the New York University School of Education, describes the character education films, *Secrets of Success*, to which reference has frequently been made in *The Motion Picture and the Family.*

Dr. Howard M. LeSourd, Dean of the Graduate School of Boston University, Chairman of the Committee on Social Values, which is responsible for the *Secrets of Success* series, recently presented some of the films at a course on the motion picture which Professor Thrasher is conducting and also described how they are designed to be used. In commenting upon the series of films, Professor Thrasher said, "It should prove tremendously interesting and profitable to schools, churches and other institutions dealing with children. Dr. LeSourd and the Motion Picture Producers are to be congratulated on the most excellent fruit of their efforts."

Philadelphia High Starts Film Activities

"We cannot fight the motion pictures. We cannot ignore them. Since they are an educational medium it is up to the schools to make them an educational medium for good."

This, in brief, is the credo of M. David Hoffman, head of the English department of Simon Gratz High School in Philadelphia, which has just inaugurated a new film project. This includes reviewing all first run motion pictures and publishing estimates of them in the school paper, *The Spotlight;* displaying in the school library and on the bulletin board book jackets and posters of screen plays scheduled for future showings and posting on bulletin boards titles of pictures recommended by the faculty to the students. Only films approved by the school are reviewed or advertised in advance.

N. H. Film Council Changes Its Name

The New Haven Better Films Committee, to the presidency of which Dr. Mark A. May, Executive Secretary of the Institute of Human Relations, was recently elected, announces that it has changed its name to the New Haven Council of Theatre Patrons. More than twenty of New Haven's leading organizations are affiliated with the Council.

Lessons From The Movies

(*Continued from page* 4)

portrayals in literature and the screen version does full justice to the masterpiece. The very study of the book as literature involves the analysis of character.

Out of the increased vividness of the screen presentation comes a deeper understanding of those elements in character which make life strong and beautiful and a loathing for the cruelties which are destructive not only to the individual who is guilty of them but also to those who are the victims.

Such a picture as this would be far more helpful in the development of character were it not for the fact that we are blind to our own weaknesses and refuse to take to ourselves the warnings and exhortations which we see and hear. We note the mote in the eyes of others, but refuse to recognize the beam in our own.

MILLS OF THE GODS

(*Columbia*)

It will be interesting to everyone to see a picture in which the sympathy of the audience is definitely thrown on the side of labor. The sources of some of the conflicts are rather forcibly presented. Through this picture, problems of employers and employees are vividly presented.

There is a growing demand for partnership which Devlin, one of the workers, expresses thus: "Well, Mr. Hastings, it's about the mills closing. Now we don't want to run your business, but it's our business, too, and we're here to find out just what you're planning to do."

With the rise of modern industrialism, personal relations between employers and the employed have decreased. As those who developed the business gave way to a new generation of owners, the personal interest which characterized the former relationship ceased to exist.

The greed for profits and the desire to hold what wealth had been accumulated caused the new owners to seem indifferent to the welfare of the workers. Devlin accusingly says: "You and your family have plenty of dough tucked away and it won't hurt at a time like this to spread it around a little. I don't care whether it's good business or not. There are women and children to be thought of, and I'm not the only guy that's thinking of them."

The use of force to suppress the demands of the laborers was symbolized by the machine guns. The irony of it was that this weapon of the capitalist actually accomplished the destruction of one of the owners.

While intimate personal relations often increase antagonism, in this picture the acquaintance of the girl with one of the laborers seemed to give her an appreciation of his point of view. The best tradition of the capitalist group seemed embodied in the grandmother who was willing to share all that she had with those whose devotion in the past had brought her success.

A CLUBWOMAN CHATS ON CURRENT FILM TRENDS

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

The past weeks have brought us a fairly well balanced diet of motion pictures in which costume and period films led in interest and importance. Mystery, old fashioned melodrama, peace time aviation, westerns and social drama added to the variety, with but a noticeably small number concerned with present-day realities.

The move towards finer production continues and the public seems happily aware of the fact and appreciative not only of distinguished pictures being released but of the good taste evident in the making of those pictures based upon more mediocre story material.

The consensus of opinion of my Committee points to *David Copperfield* as the outstanding picture of the month and probably of the year. It is as skillful an adaptation of a novel as one could ask for. The essentials of the structure, built by a master story-teller, have been carefully preserved and the famous characters live again in the admirable characterizations given by a completely satisfying cast. All of the important events are here and none of the rich flavor of the great novel has been lost. The adaptation of Dickens' favorite brain-child was made by the English novelist, Hugh Walpole, who plays a brief part as the Vicar. The film is delightful entertainment with faithful delineations of the people, costumes, places and manners of Dickens' time, in Dickens' England.

In *Lives of a Bengal Lancer* the title of the book has been retained and an heroic adventure story, centering around the British 41st Lancers stationed at Khyber Pass, has been built against a colorful Indian background. It is wholly pleasing and satisfying as entertainment. A student of India, commenting on *Lives of a Bengal Lancer* and *Clive of India*, found more of lasting interest in the latter because of the accuracy of the historical material. The life of the famous Lord Clive, the man who built an Empire in India for England, was such an eventful one that any screen transcription of it is bound to hold one's attention. Less time given to domestic problems, to the evident struggle between love and duty and more to his accomplishments in India would undoubtedly have strengthened the picture, although this may sound like carping criticism to those to whom the picture brought a real feeling of the greatness of Lord Plassey, one of England's heroes.

The admirers of Mr. Arliss, and they are legion, will probably be divided in their opinions over his interpretation of the great Duke of Wellington. *The Iron Duke* has its dramatic moments, the historical episodes are presented in lavish and spectacular manner and the period covered is an important one.

The Scarlet Pimpernel brings a vivid portrayal of an incident in the late eighteenth century when a small band of brave Englishmen devoted their lives to saving numberless French aristocrats from the guillotine. Enormous pains have been taken with costumes and settings, the acting of Leslie Howard is superb and the story, although pure fiction, is a tense and fascinating one of mystery and intrigue.

The foregoing list seems to indicate that the producers feel that the past holds more of interest and entertainment for us than does the complex present. This is probably only half the truth, for it is quite clear that the screen today is responding to the public interest in biography and history. That the problems of the day are not being overlooked, however, is indicated by *Bordertown*, a melodramatic effort to register the rebellion of a young Mexican in America against his commonplace life and surroundings and his ambition to rise above it. The picture has its convincing moments, due to the strong performances of Paul Muni and Bette Davis, but it is never quite as successful in its efforts as one wishes it were.

Under Pressure and *The Best Man Wins* are elemental stories of work, friendship, daring and courage. The first pictures, simply and effectively, the constant danger of working under compressed air in the construction of a tunnel under the East River in New York; the second, somewhat stereotyped but with its thrilling moments, is built around the work of two deep-sea divers, the undersea episodes being portrayed with strong realism.

A light and wholly delightful comedy romance of young love in its first year of marriage when faced with interfering relatives and financial difficulties is *Maybe It's Love*. It is well worth seeing for the homely domestic angles and the very human note that runs through it.

Josephine Hutchinson's second screen effort, *The Right to Live*, is a noteworthy one and offers a fine example of the good taste with which the ever-present domestic triangle can be treated. The situations are poignantly convincing in their realism and in their portrayal of the sacrifice of which selfless, high-minded people are capable. Somerset Maugham's novel *The Sacred Flame* is the drama basis.

Two musical productions deserve a word of comment this month—*The Night Is Young* for the charm of its settings, for its delightful music and the glimpse it offers into the land of romance and *My Heart Is Calling* which brings once more to the screen the Polish tenor, Jan Kiepura, who has not been seen since he entertained us in *Be Mine Tonight*. His latest musical (British made) is over-long and would be improved with cutting, but it does

(*Continued on page* 8)

"LITTLE MEN"

Life at Plumfield with Jo's boys—a sequel to "Little Women."

Famous Stories of Boys
Suggested by

THE .... PUBLIC LIBRARY

SOME OF LOUISA ALCOTT'S BOYS AND GIRLS

- Little Men
- Little Women
- Jo's Boys and How They Turned Out
- Eight Cousins

BOYS AT SCHOOL AND AT PLAY

- The Story of a Bad Boy, by *Aldrich*
- David Blaize, by *Benson*
- The Paul Street Boys, by *Molnar*
- Tom Brown's School Days, by *Hughes*
- Stalky & Co., by *Kipling*
- Tom Sawyer, by *Mark Twain*
- The Hoosier Schoolboy, by *Eggleston*

"THE CHILD IS FATHER OF THE MAN"

- Fathers and Sons, by *Drury*
- Adventurous Youth, by *Brewbaker*
- Self-Reliance, by *Fisher*
- Youth and Creative Living, by *Maus*

Printed through the courtesy
of the

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(Name of Theatre)

Presenting

"LITTLE MEN"

Students Broadcast "David Copperfield"

Students of Central High School, Memphis, Tennessee, recently presented a radio dramatization of the screen play, *David Copperfield*, under the direction of Miss Imelda Stanton, of the faculty of that school. So great was the interest in this event that the same broadcast was given on three afternoons within a week. Publicity for the event was handled by the Photoplay Club of the school.

M-G-M Wars On Crime Through Short Subjects

With the announced purpose of joining the war against crime, Metro-Goldwyn-Mayer has launched a new series of shorts based on the theory that "Crime Doesn't Pay." Actual criminal records, selected from the archives of law enforcement agencies, supply the plots. Every picture bears home relentlessly the truth that retribution is inevitable. The first picture in the series just released is titled *Buried Loot*. It was directed by George Seitz from a story taken from police records.

BOOKMARKS FROM THE CLEVELAND PUBLIC LIBRARY

Libraries are welcome to make use of these bookmarks, substituting the name of their own library in the space left for that purpose

"THE MYSTERY OF EDWIN DROOD"

This film offers a thrilling solution but the world will still ask "Who killed Edwin Drood?"

Some Famous Mysteries
in Books of

THE .... PUBLIC LIBRARY

GREAT UNFINISHED NOVELS

The Mystery of Edwin Drood, by *Dickens*

Suspense, by *Conrad*

The Watsons, by *Austen*

St. Ives, by *Stevenson*

Denis Duval, by *Thackeray*

The Dolliver Romance, by *Hawthorne*

MYSTERY CLASSICS

Monsieur Lecoq, by *Gaboriau*

The Mystery of Marie Roget, by *Poe*

Innocence of Father Brown, by *Chesterton*

Woman in White, by *Collins*

Great Detective Stories, edited by *Wright*

Adventures of Sherlock Holmes, by *Doyle*

CHARLES DICKENS

Charles Dickens, His Life and Work, by *Leacock*

Life of Charles Dickens, by *Forster*

Charles Dickens and His Friends, by *Shore*

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(Name of Theatre)

Presenting

"THE MYSTERY OF EDWIN DROOD"

"CLIVE OF INDIA"

A clerk in the East India Company turns soldier and wins India for England.

Read About Clive's Meteoric Career in these Books Suggested by

THE CLEVELAND PUBLIC LIBRARY

CLIVE AND BRITISH INDIA

Clive of India, by *Lipscomb and Minney;* in "Famous plays of 1933-1934"

Lord Clive, by *Macaulay*

Clive, by *Minney*

The Making of British India, by *Muir*

Robert Clive, in "British India," by *Frazer*

Lord Clive and the Establishment of the English in India, by *Malleson*

THE BLACK HOLE OF CALCUTTA

Out of Calcutta's Black Hole, in "Incredible Truth," by *Cobb*

The Siege of Calcutta, in "Making of British India," by *Muir.* (Letter by *Holwell*, a survivor, pages 43-46)

The Fight Between the English and the French, in "History of India," by *Trotter*

FIGHTING FOR THE EMPIRE

Stories of India

On the Face of the Waters, by *Steel*

Quest and Conquest, by *Bannisdale*

Plain Tales from the Hills, by *Kipling*

Four Feathers, by *Mason*

Printed through the courtesy
of the

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(Name of Theatre)

Presenting

"CLIVE OF INDIA"

"BABOONA"

The daring camera-hunter and his wife photograph Africa's wild animals by land and air.

Share The Johnsons' Adventures! Read These Books Suggested by

THE .... PUBLIC LIBRARY

WITH MARTIN JOHNSON IN AFRICA

Congorilla; Adventures with Pygmies and Gorillas

Lion; Adventures with the King of Beasts

Camera Trails in Africa

Safari; a Saga of the African Blue

JUNGLE BEASTS

Lions, Gorillas and Their Neighbors, by *Akeley*

The Great Apes, by *Yerkes*

The Yellow-Maned Lion, by *Glanville*

"J.T., Jr.," the Biography of an African Monkey, by *Akeley*

Wild Animals, by *Hubbard*

In the Land of the Lion, by *Kearton*

Adventures in the African Jungle, by *Akeley*

African Game Trails, by *Roosevelt*

STORIES OF JUNGLE LIFE

Ra Tau, Father of Lions, by *Casalis de Pury*

The Jungle Book, by *Kipling*

Son of Power, by *Comfort*

Toro of the Little People, by *Walmsley*

The Hunter, by *Glanville*

Printed through the courtesy
of the

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(Name of Theatre)

Presenting

"BABOONA"

"UNDER PRESSURE"

Tunneling under a river, "sand hogs" fight water, fire and the deadly effect of compressed air.

Feats of Engineering Described in Magazine Stories and Books in

THE .... PUBLIC LIBRARY

STORIES OF ENGINEERING

Web of Steel, by *Brady*

The Volga Falls to the Caspian Sea, by *Pilniak*

Jorgenson, by *Tupper*

Caleb West, Master Diver, by *Smith*

SAND HOGS

Would You Laugh at Danger for $100 a Day? in *American Magazine*, November, 1933, pp. 36-8

WIZARDS MAKE MODERN TUNNELS

Auto Tunnel is World's Newest Marvel, in *Popular Mechanics*, February, 1928, pp. 282-4

Quicksands Frozen to Dig Tunnels, in *Popular Science*, November, 1932, pp. 24-5

A Tunnel Launched Like a Ship, in *Popular Mechanics*, June, 1930, pp. 995-6

SOME FAMOUS TUNNELS

The Boring of the Gotthard Tunnel, in "Railway Conquest of the World," by *Talbot*

In the Alps (Simplon Tunnel), in "Historic Railroads," by *Holland*

Some Wonderful Tunnels, in "Wonders of Engineering," by *Hawks*

Printed through the courtesy
of the

....

(Name of Theatre)

Presenting

"UNDER PRESSURE"

Out From Hollywood

(*Continued from Page* 3)

high, carrying a long sword and shouting, "Make way for the King's sword!" as he bears it to where Henry Wilcoxon, who for the time is Richard Coeur de Lion, stands on steps at the foot of a tower to receive it and cry out to his followers, "England is at war!" This single scene is a kind of epitome of Mr. de Mille's new picture, *Crusaders*, which is just getting under way.

A few squares away at United Artists, we walk in on George Arliss, scarlet-robed, with his delicate white hand on his breast as he faces the heavy-voiced and heavy-bodied King Louis XIII. So *Richelieu* finds its form by Twentieth Century, while a few feet away *Les Miserables* moves into pictures with Frederic March playing the lead—and Jabert, the policeman, played by Charles Laughton—a new kind of Laughton, youngish, compactly garbed.

These glimpses indicate what is the truth, that we are looking forward to a long list of "period" or "costume" pictures: *Beau Brummel* with Leslie Howard; *So Red The Rose* with Pauline Lord; *Old Kentucky* with Janet Gaynor; *Caprice Espagnole* with Marlene Dietrich; *Three Musketeers* with Francis Lederer; *Sutter's Gold* with Henry Hull. We do not yet know, but probably Leslie Howard will be "Anthony Adverse," and perhaps Richard Barthelmess will star in *The Good Earth*. . .

It all sounds like good movie fare—and adding the alluring list of musicals, the dawn of 1935 is rosy for lovers of better pictures. The indications are for high dramatic values and plenty of variety.

Oregon Has Family Night

Family Night in Eugene, Oregon, comes on Wednesday and Thursday instead of Friday. Films chosen by the Better Films Committee as suitable for the Family are shown on those nights.

BULLETIN AVAILABLE FREE

This bulletin is published monthly by the Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York City. It is available free of charge to community leaders who are willing to accept the responsibility for guiding public taste in film entertainment or of adjusting the program of the neighborhood theatre to the needs of children. Write to Editor, *The Motion Picture and the Family*, at the above address if you wish to be placed on the mailing list.

A Clubwoman Chats Upon Film Trends

(Continued from page 6)

present most entertainingly the lightness and carefree atmosphere of a Viennese operetta. It is evident that much effort has gone into the making of this musical comedy and Kiepura's fine singing and parts of the opera *La Tosca* make it well worthwhile.

Last month I listed *Baboona*, the latest Martin Johnson production, which was seen in the Fox projection room just as we went to press. It does deserve a passing comment, for these unique explorers have pioneered a new air trail over the African jungle and their pictures of it are a wonder and a delight. The entire family will enjoy it and a Junior Matinee audience will not only be fascinated by the animal scenes but will probably be blissfully unaware of the amount of instruction it is receiving.

Charlie Chan In Paris, *The White Cockatoo* and *Red Morning* are the best of the month's mystery stories.

When we look over the titles of the novels and plays to be filmed for the current season, our attention is arrested by the promise of the distinct contribution the screen is making today to cultural life.

A college man recently expressed in breezy fashion the feeling that many of us have when he said: "I've just seen *The Count of Monte Cristo* and I've tucked another great novel away under my belt." In addition to those already listed we can look forward to *The Forsyte Saga* (Galsworthy); *Midsummer Night's Dream* (Shakespeare); *The Inferno* (Dante); *The Raven* (Poe); *The Last Days of Pompeii* (Bulwer-Lytton); *Call of the Wild* (Jack London); *She* (Rider Haggard); *The Three Musketeers* (Dumas); *The Good Earth* (Buck); *Freckles* and *Laddie* (Stratton-Porter); *The Mystery of Edwin Drood* (Dickens) and others for which space does not permit mention. Surely an interesting list to anticipate.

Family pictures of the month include: *The Best Man Wins* (Columbia); *David Copperfield* (M-G-M); *Maybe It's Love* (Warner Bros.); *My Heart Is Calling* (Gaumont-British); *The Night Is Young* (M-G-M); *The Nut Farm* (Monogram); *Square Shooter* (Columbia); *Wings In The Dark* (Paramount).

These are good film fare for adults and young people: *Behind The Evidence* (Columbia); *Biography Of A Bachelor Girl* (M-G-M), (Adults); *Carnival* (Columbia); *Charlie Chan In Paris* (Fox); *Clive Of India* (United Artists-Twentieth Century); *Enchanted April* (RKO-Radio); *The Iron Duke* (Gaumont-British); *Lives Of A Bengal Lancer* (Paramount); *Murder In The Clouds* (First National); *The Right To Live* (Warner Bros.); *The Scarlet Pimpernel* (United Artists); *Under Pressure* (Fox); *The White Cockatoo* (Warner Bros.).

FILM VERNACULAR RESOUNDS AS STUDENTS LEARN MOVIE-MAKING

Cinematography students at the University of Southern California practice the film art.

Unfilmed films are the novelty method chosen by the University of Southern California to induct students in its cinematography department into the mysteries of film making.

"Roll-her over" — "Cut" — and other bits of typical film vernacular may be heard almost any afternoon coming from the basement of the old college building at the University so that the casual passerby may be forgiven for assuming that film-making is actually in progress.

Closer observation might prove equally deceiving for there is the entire set-up—stage, actors in full panchromatic make-up, lights, author, director, script girl, cameraman. Everything is there but the actual film and that will be forthcoming later if the stage presentation in preparation is of first quality.

Meanwhile, mere lack of film does not affect the enthusiasm and realistic performance of the students, who are breaking the story into scenes and sequences, timing the acting and dialogue, adjusting the lights and applying the make-up in accordance with cinematic principles. Darkness will indicate lapse of time and change of scene and when finally shown, the performance, lasting one hour, will run without a break, with continuous action and no curtain. A spotlight will cover one scene until the director calls "cut"—then flash on again to cover another part of the stage to which the action has shifted. Thus, students gain actual experience which otherwise would be impossible, since the supply of film is limited and the students numerous.

Original stories come from the "story and continuity" class taught by Dr. Boris Morkevin, head of the cinematography department, who also conducts classes in "motion picture fundamentals" and holds a weekly seminar in "cooperative screen and stage direction." There is an evening class in "camera" and another in "acting for the screen" which is taught by the well-known actor, J. Farrell McDonald.

Why the Bookmarks

The Cleveland Public Library gives the following reasons for the selection of the films which are covered in this month's bookmarks on pages 6 and 7.

***The Mystery of Edwin Drood* because of the popular and literary quality of Dickens' works; also because while a mystery story, its dominant merit is characterization, which lends itself admirably to filming.**

***Clive of India* because of the combined dignity and splendor of the film and of the many fine connecting books; also because it brings to the public details of the life of a man who because of courage and singleness of purpose did much for both India and England.**

***Baboona*, not only because of the merit of the film, but because of the large number of books about wild animals which can be recommended for supplementary reading and which constitute a subject of interest to all classes and ages of readers.**

***Under Pressure* because the film is different, because it is likely to interest men and because it deals in popular and entertaining fashion with the lives of an interesting, little-known class of workers and an important branch of engineering.**

***Little Men* because the book from which it is made is a classic which should be brought to the attention of each generation of readers.**

Byrd Wires That Coldest Theatre Has Been Closed

Closing of the coldest motion picture theatre in the world was announced on February 3rd in a radiogram received by Mr. Will H. Hays, president of the Motion Picture Producers and Distributors of America, from Rear Admiral Richard E. Byrd.

The theatre was the Paramount Penguin at Little America, Antarctica, which has entertained the stalwart members of the Byrd Expedition with films three times a week since February 5, 1934.

It is probably the only theatre which in a similar period played continuously to capacity audiences and often to S. R. O.

The Paramount Penguin Theatre was located in the mess hall of the Byrd Expedition. Its films were stored in a vault made of blocks of snow and so frigid was the climate that often they froze solid in the vault and had to be taken out a day or two ahead of the showing to be thawed out.

Films for ninety-seven complete motion picture programs were taken by the Byrd Expedition when it sailed for Little America. They were supplied through the co-operation of Metro-Goldwyn-Mayer, Warner Brothers, Twentieth Century, Paramount, United Artists, Fox, Universal, RKO, Columbia and the Electrical Research Laboratories.

Between February 5th and August 22nd, 1934, the men had seen all the shows and the theatre then ceased to be a de luxe, first-run house and became a second, third and fourth-run house. Indeed some of the films were such favorites that they were repeated six times.

Cartoons and musical shows were among the principal repeaters.

Until the day the Byrd Expedition sailed for home the Paramount Penguin continued one of the world's most popular theatres.

Who's Who In Better Films

(Continued from Page 3)

Federation of Women's Clubs, has served on the Board of the Red Cross, was the first woman appointed to the Board of Health in her home city, assisted during the World War in the Red Cross and Liberty Loans campaigns, after the Armistice conducted Americanization classes for foreign women, has taught Sunday School, been a president of the Missionary Society and served on home and foreign missionary boards. She is president of the St. Louis Film Council and motion picture chairman for the Missouri Federation of Women's Clubs and the National Council of Federated Church Women.

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A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

OCT -4 1935

Comment on Current
Films by Teachers,
Educators, Community Leaders

VOL. 1 MARCH 15, 1935 No. 6

Students Show Great Keenness In Rating Films

An excellent idea of what American High School students think of the pictures they see is provided by a compilation just made by the Scholastic Photoplay Club—a department of the *Scholastic* magazine.

One thousand score cards received during January and February were tabulated by *Scholastic* in late February. The students voting rated *The Barretts of Wimpole Street* higher than any other picture they had seen in that period, the average being 89.2 per cent. Other pictures which also received high rating were: *The Count of Monte Cristo* averaging 86 2/3; *Anne of Green Gables*, 84; *Little Miss Marker*, 83; *House of Rothschild*, 82 2/3; *The Little Minister*, 81 1/3; and *Bright Eyes*, 77. Oddly, *Treasure Island* did not receive as high a rating as any of the pictures mentioned, its average being only 76 2/3.

(*Continued on Page* 2)

Film Titles Figure In Sermon Series

Names of current movies will constitute the titles for a series of sermons which Rev. Raymond Cooper, Baptist minister of Omaha, Nebraska, will deliver in the near future.

Among the films selected for this recognition are: *The Right to Live, Under Pressure, The Man Who Reclaimed His Head, Life Begins At* 40 and *Gold Diggers of* 1935.

The sermon series is based on the theory that every film title holds an element of truth which can be harmonized with spiritual implications.

Films Currently Reviewed

Reviewed in this issue: *Biography of a Bachelor Girl, Captain Hurricane, Car* 99, *Death Flies East, A Dog of Flanders, Folies Bergere, Gold Diggers of* 1935, *Great Hotel Murder, Iron Duke, Life Begins At* 40, *Little Colonel, McFadden's Flats, One More Spring, Roberta, Ruggles of Red Gap, The Scarlet Pimpernel, Sequoia, Shadow of Doubt, Society Doctor, Sweet Music, Vanessa, Whole Town's Talking.*

Deer and Puma In "Sequoia" Make Personal Appearances

High school pupils in Reading, Pennsylvania, crowd about cage to see Malibu and Gato.

If New England, New York and Pennsylvania school children should at the moment be required to register their votes on their favorite motion picture players, it is quite probable that Janet Gaynor, Clark Gable, Buck Jones, Ken Maynard and even Mickey Mouse would for once play second fiddle.

For indications point to an overwhelming landslide for Malibu and Gato, the deer and puma, respectively, in Metro-Goldwyn-

(*Continued on Page* 4)

Philadelphia "Y" Board Sees Self in Movies

Motion pictures were the novelty form adopted by the Philadelphia Y. W. C. A. for presenting its report at the annual Membership Meeting late in January. Leaders of the Association, coming in to hear the latest statistics about the work of the organization, not only found themselves on the silver screen but also saw a vivid picture of the work which is carried on by the various branches.

"Your Y in Action" was the title of the film.

Motion Picture Classes Begin In East Aurora

Motion picture appreciation has just made its advent in the East Aurora, New York, High School under the direction of Luther H. Smeltzer, instructor in tenth year English.

Study guides for *David Copperfield*, prepared by the National Council of Teachers of English, were used as a preliminary to seeing the photoplay. After a study of story and author the pupils witnessed the screen production.

"Man of Aran" Tops Boston Record

There is great encouragement for supporters of better films in the phenomenal success of *Man of Aran*, which recently completed an eight weeks' run in Boston.

Anyone who doubted that the general public could be stirred up to patronize a film which might be assumed to have only a highbrow or limited appeal, must capitulate after seeing the Boston figures.

Under the sponsorship of the Adult Education Council, *Man of Aran* topped the records for the showing of any picture in Boston since the advent of the talkies.

It was estimated by George Kraska, manager of the Fine Arts Theatre where the picture was shown, that during the eight-week's run 60,000 persons saw the Irish epic.

Teachers Praise Improved Type Of New Pictures

The upward trend in the quality of current photoplays was heartily commended by the Department of Secondary Education of the National Education Association in resolutions passed at its annual meeting at the Hotel Chalfonte in Atlantic City in late February.

The educators not only expressed approval of the improvement in films, referring with especial enthusiasm to *David Copperfield* and *The Little Minister*, but also pledged support to the Department's movement to extend the study of photoplay appreciation to secondary schools throughout the United States. The photoplay appreciation movement inaugurated by the National Council of Teachers of English was held in part responsible for the improvement, but the conference also commended the earnest effort of the industry to better its product.

The resolutions were presented by Superintendent of Schools Wor-

(*Continued on Page* 8)

Pictures Featured At Graduation

Graduation exercises held recently at the Avon Avenue School at Newark, New Jersey, had as a feature event of the program a student symposium entitled "The Influence of Motion Pictures of Today." Pupils presented data on the history of films and discussed standards for judging pictures. Boy and girl graduates also gave a dramatization of three scenes from the screen play, *The House of Rothschild*.

Mr. Ira Sheppard, principal of the school, planned the program.

Bookmarks Used In Toronto

Fifty thousand bookmarks suggesting supplementary reading were distributed to pupils of Toronto during the recent showing of *David Copperfield* in that city. Thirty-six Toronto libraries cooperated in the distribution.

It was the first time in the history of the Canadian city that libraries and theatres had similarly worked together to exploit the merits of a motion picture film.

E. E. Guier, manager of Loew's Theatre, Toronto, was responsible for the project.

Many Libraries Report Starting A Film Service

Muncie, Indiana, has joined the procession of public libraries which are cooperating in spreading news of good pictures.

A recently installed catalogue system containing appraisals of current films by national organizations provides the mechanism. Patrons of local theatres who telephone the library may not only obtain information about the artistic worth and ethical values of any current film but if it is a musical film also regarding its musical merit.

The Pasadena, California, public library also reports that it is helping its patrons to "choose intelligently" for family film entertainment. Its card index file contains full information both as to quality and audience suitability of all recent pictures, which is given freely to all inquirers.

So meticulous is the service that the library staff advises whether the film, even though good for children in general, is unsuited to highly nervous children. This library service is sponsored by the Pasadena Coordinating Council. Service is available not only the week the picture is showing but a week in advance, so that the family can book its film entertainment ahead of time.

The Des Moines, Iowa, library has likewise inaugurated a new reference room service on motion pictures. Theatres supply the library with a list of films to come. A file card is then made for each picture and all available information, including title, director, synopsis, evaluations and audience suitability, is typed upon it for future reference. The motion picture service bureau is to be open during regular reference room hours.

"Little Colonel" Is Subject Essay Contest

The Junior Motion Picture Council of Scott High School—only Junior Council in Toledo, Ohio—chose *The Little Colonel* with Shirley Temple and Lionel Barrymore for the subject of its first essay contest.

Over fifty essays were submitted after the boys and girls had seen the picture at the local Paramount Theatre. The prizes, presented by Mr. Henry Stickelmaier, manager of the Paramount, were $3.00 and $2.00, respectively, and a monthly Paramount pass. Six students who received honorable mention won passes for one show of their selection during the month.

Well-known local dramatic critics gave their time to judge the essays. They were: Mr. V. K. Richards, of the *Blade*, Mr. Woodbury Mitchell of the *Times* and Mr. Allen Saunders of the *News-Bee*.

WHO'S WHO IN BETTER FILMS

"My life is almost wholly given to the picture game," says Mrs. Alonzo Richardson, founder of the Better Films Council of Atlanta, Georgia, whom the editor is happy to present this month to readers of the "Who's Who" department of *The Motion Picture and the Family*.

And as Mrs. Richardson follows this up by saying "I make an average of five or six addresses a month on motion pictures, assist Parent-Teacher organizations in their meetings, trying to bring them pictures in their true light, have organized Better Films Committees in other towns and have given information on pictures from my office in City Hall to practically every state in the Union," her statement seems entirely credible.

Mrs. Richardson is recognized as one of the pioneers of the Better Film movement in the South. She organized the Atlanta Better Films Council in 1922-'23, served for some time as president, has always been on the executive board and for a number of years has been its parliamentarian.

For the past ten years she has been secretary to the City Board of Review, reviewing all pictures which come to the city—approximately 100 a month. She keeps in close touch with everything that is going on in the picture world, has supervised the study of motion picture appreciation in the Commercial High School and makes her influence felt wherever pictures are a factor in community life.

Boy Scouts Parade Before History Film

Uniformed Scouts from 20 Boy Scout Troops in Flatbush and 120 members of the Fife, Drum and Bugle Corps of the Sheridan Post, Sons of the Legion, paraded in Flatbush to mark the advent of *Pilgrim Days*, one of the Warner Brothers "See America First" series.

The Sheridan Post band is the champion boys' drum corps for New York State and is composed for the most part of boys whose fathers are war veterans. The demonstration was arranged as an indication of the hearty endorsement which is being given by educational, patriotic and character building societies to the "See America First" series.

The picture was shown at the Trans-Lux Theatre in Brooklyn.

Film Council Buys Text Books

A practical service to the senior and junior high schools of Elizabeth, New Jersey, is performed by the Better Films Council of that city which finances the class in film appreciation conducted by Merrill P. Paine, supervisor of English in the city schools. Study Guides prepared by the National Council of Teachers of English are purchased by the Council and distributed to the students.

The recent issuance of three Dickens films, *Great Expectations*, *The Mystery of Edwin Drood* and *David Copperfield*, has stimulated great interest in Dickens' works and each pupil has been asked to read at least one complete Dickens novel before June. This supplementary reading will be made a basis of classroom discussion.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

THE BIOGRAPHY OF A BACHELOR GIRL

(*M.-G.-M.*)

This picture makes one reflect on that old adage "There is so much good in the worst of us, and so much bad in the best of us that it doesn't behoove any of us to speak about the rest of us." It also constitutes a study, partial to be sure, of why people behave as they do.

Underneath the sophistication of the "bachelor girl" there was a real appreciation of human values and a longing for happiness for herself and others that was based on mutual respect and understanding.

The childhood experience of the magazine writer, whose father had been shot down in a strike as he held his boy's hand, made the son a bitter antagonist of a society that seemed to him cruel and heartless. The most penetrating remark of the picture was his insight into the reason why their cruelties persisted, which was summarized thus: "As people grow old, they grow tolerant."

The superficialities of the so-called "respectable citizens" are

(*Continued on Page* 6)

Additions Are Made To The "Success" Films

Announcement of nearly a round dozen of new films to add to the *Secrets of Success* series is made this month by Dr. Howard M. Le Sourd, Chairman of the Committee on Social Values in Motion Pictures, which with the cooperation of the motion picture industry has been making character education films.

Among the feature pictures from which salient shots have been taken to make up one-reel films dealing with modern behavior problems are: *Lucky Dog*, *Her Sweetheart* (*The Late Christopher Bean*), *Tom Sawyer*, *Tom Brown at Culver*, *Alias the Doctor*, *Gentlemen Are Born*, *Young America*, *One and Two*, *Wednesday's Child*, *There's Always Tomorrow* and *The Band Plays On*.

Representatives of leading character-building agencies, educators and religious leaders—a selected group of them—will view the new films by invitation on Saturday morning, March 16, at Lloyd's projection room in New York City and will then meet for luncheon at the Town Hall Club to discuss the merits of the films and the possible use to which they may be put to encourage boys and girls to the exercise of the fundamental virtues.

Students Show Great Keenness In Rating Films

(*Continued from Page* 1)

At the time *Scholastic* went to press not enough score cards for *David Copperfield* had been received to indicate its permanent rating. Indications were that it would average highest of any picture ever considered by Scholastic Photoplay Club members, the average at that time being above 90 per cent.

Phillip Sherwin of Spring Street High School, Nashua, New Hampshire, was considered by the staff of *Scholastic* exceptionally intelligent in his rating of pictures. He gave *The President Vanishes* a score of 80; *Sequoia*, 85; *One Night of Love*, 86; *David Copperfield*, 93; *Man of Aran*, generally considered one of the finest pictures of the year, was rated at only 70—an understandable score, however, when one considers that it is primarily for a mature audience.

Movies On Adult Program

A course in motion picture appreciation has been introduced into the adult education program of the Free Time Guild of Montclair, New Jersey. "How Can the Community Get the Films It Wants?" will be the topic of discussion on March 20. Dr. William Lewin will be one of the speakers.

Carries Out A Very Effective Film Program

Few Better Films groups in the country are more enthusiastic or present a more effective program than the Motion Picture Division of the Federation of Women's Clubs of Greater Cleveland, Ohio.

An indication of the hearty support they give to the Better Films movement was afforded at the recent Cleveland Exposition when banners furnished by a downtown theatre were displayed in the Federation's booth. One of these carried the motto under which the Motion Picture Division has been working: "Be Better Motion Picture Buyers." Another read: "Pictures Recognized as the Fourth Educator—First the School, Second the Home, Third the Church and Fourth the Motion Picture."

After they had been shown at the Exposition, the banners were used again and again for display at motion picture meetings.

A symposium on motion pictures, conducted by four members of the Division at a recent meeting, dealt with such topics as, "Films as an Art," "Know Your Movies," "The Films Today," "British Establishing Film Institutes." After the meeting, stills of forthcoming films were circulated among those present and both scanned and discussed.

Recently the Division has established the practice of securing from the Cleveland Public Library stills and jackets of the best pictures to be shown at first run theatres in Cleveland during the following week. These are posted upon the bulletin board in the Federation's office.

An innovation in the program of the Division was a recent entertaining hour spent with Miss Marilla Waite Freeman, Librarian of the Cleveland Public Library, when she coupled poetry with the motion pictures, speaking of them as "the twin arts." With her descriptions and analysis of various recent pictures, Miss Freeman linked poetry dealing with similar themes.

At an early meeting of the Motion Picture Division there will be a panel of discussion by members of the group on the various producers and directors.

Start Classes In New Haven

Photoplay appreciation classes are flourishing in New Haven, Connecticut.

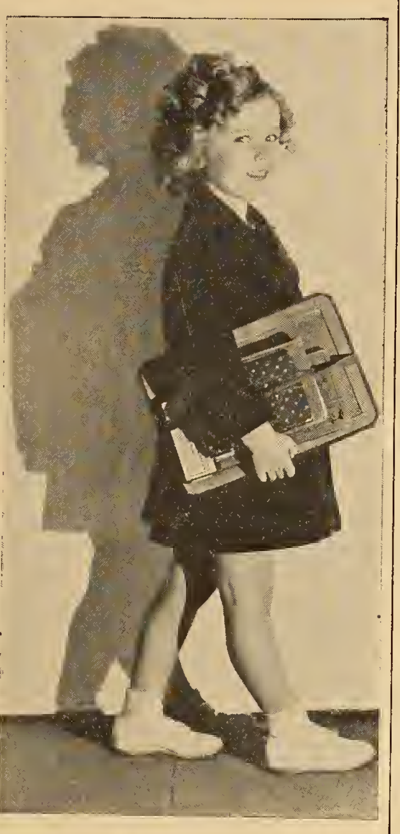
Reports from that city are to the effect that Dr. Alfred F. Mayhew, assistant superintendent of schools, has organized 18 motion picture councils in the various schools.

All these groups are using study guides and manuals prepared under the general editorship of Max J. Herzberg, principal of the Weequahic High School at Newark, New Jersey.

WHEN SCHOOL BELLS RING ON STUDIO LOTS IN HOLLYWOOD

By Mrs. Thomas G. Winter

There are undoubtedly thousands of boys and girls from coast to coast who are keenly envious of Hollywood children.



Ready for school, Shirley Temple marches off to her studies on the Fox lot in Hollywood.

To their untutored minds life in the studios spells perpetual freedom from school restrictions, glamorous contacts with picture stars, adulation from adults in general and perhaps even an unrestricted diet of goodies.

What a disillusionment would fall to their lot and what a relief it would be to parents who cherish movie ambitions for their children, if they could once get a glimpse of a studio school! For motion picture children, as a matter of fact, are more carefully safeguarded than the average child in the home. And as for their education, that is meticulously supervised.

Let us take a peep, for example, at the school on the Paramount lot. Huddled down amid high-walled stages and projection rooms and close to the restaurant where hundreds of stars and extras eat every day, is a pleasant little one-story building of New England architecture which was the first school house ever built on a motion picture lot. The actual schoolroom has long since been moved to another building, but Paramount cherishes this as a symbol of the care that is exercised to keep motion picture children both educated and unspoiled.

Approximately ten years ago the protection of studio children was first made a matter of legal concern. But long before there were laws to protect them the industry had employed women—of whom Miss Rachel Smith of Paramount has the longest record—to look after studio boys and girls.

And the standards they set for the industry go far beyond those which the law has more recently compelled.

Any child of school age must receive a labor permit and undergo a physical examination before he can register for the films. Inside

(*Continued on page* 5)

An Open Letter To Librarians

By Ina Roberts,

Publicity Director, Cleveland Public Library

In order to get the greatest possible benefit from the bookmarks published in each issue of *The Motion Picture and the Family* it is necessary for you, if you have not already done so, to contact the film theatres in your neighborhood. Explain to the manager that if he will have bookmarks printed, you will distribute them in your libraries. Urge him to get the bookmarks to you as far in advance of his showing of the film as possible and then arrange prompt distribution. It is important that you insist on seeing printer's proof. Managers will try to evade this, because of the loss of time involved, but libraries cannot afford to run the risk of having booklists published that are typographically incorrect. Do not hold up proofs, however; these should be corrected or approved at once and taken back by the messenger who brings them.

Should you be asked to compile bookmark copy for films for which bookmarks are not included in this magazine, insist upon the theatre's screening the film so that you may be sure it is in all ways suitable for library cooperation—that it is worthwhile, with worthwhile and appropriate connecting books.

Stipulate also that the bookmarks be distributed in theatres. The plan of theatre distribution found practicable in Cleveland is to have a small pile of bookmarks placed on the ledge of the ticket window. Thus, the bookmarks are taken only by those who want them and are not thrown away in a dark theatre.

In addition to theatres, your local bookshops may be glad to distribute the bookmarks.

If film cooperation problems arise, write me, care of the Cleveland Public Library, telling me of them. I will be glad to help in any way I can.

Seven Groups Preview Films In Birmingham

No less than seven separate committees of seven members each preview films in Birmingham, Alabama, a recent report of the Better Films Council tells us. Upon the basis of these committees are prepared the excellent film estimates which have won Birmingham a reputation for being outstanding in the Better Films movement. These estimates cover quality, audience suitability, entertainment value, ethical and artistic values.

Organized in 1921, the Council has for many years taken the initiative in such movements as the sponsorship of Junior Matinees, previewing and evaluations of films and the provision of scholarships for several girl students.

The organization was founded by Mrs. Neil Wallace, at one time City Amusement Supervisor for Birmingham, and works in close contact with Mrs. Harriett B. Adams, the present Amusement Supervisor. It holds monthly meetings except during July and August.

Under Mrs. Adams' direction, a special study group is held to train previewers. An intensive study of the artistic, ethical and acting content of current films is carried forward so that the previewers may be prepared to gauge films accurately. The Council recently went on record as agreeing with Mrs. Thomas G. Winter that "the studios are producing cleaner pictures, more entertaining pictures, more dramatic pictures, pictures truer to life."

Church Shows Films

To acquaint residents of Des Moines with the kind of motion pictures other countries are making, the Rev. Aron Gilmartin, pastor of the First Unitarian Church, has announced tentative plans for showing foreign pictures as a community enterprise.

CHILDREN CHOOSE PICTURES IN FAMILY CONCLAVE

Family discussions of current motion pictures are the method pursued by Mrs. John S. Reilly, radio speaker and author of Brooklyn, New York, to insure that her brood of seven children gets intellectual stimulus out of the talkies.

According to Mrs. Reilly, if the family discusses plot, acting, photography and the moral implications behind motion pictures, movies become to the children more than an entertainment—they are a source of education.

In the Reilly household, all the pictures the children see are chosen in a family conclave. If there is a difference of opinion the majority wins.

Scarsdale, N. Y. Starts A Picture Study Program

Scarsdale, New York, has joined the list of communities conducting weekly study institutes.

The first of these was held Friday, March 8th, at the Scarsdale Woman's Club under the chairmanship of Mrs. George Holderer.

The interest in motion pictures in this section is strong and the objective of the group, made up of some forty representatives of various organizations, is to arrive at a better understanding of the problems faced not only by audiences who see motion pictures but by the industry which produces them. There is a strong appreciation in the group of the large number of fine productions being released and a feeling that closer cooperation between the makers and exhibitors of pictures and the audiences for whom they are made will help to maintain the present high level of product.

Mrs. Jeannette W. Emrich is the leader of the Institute.

Gives Fine Formula For Picture Club

Teachers and students no longer have any excuse for ignorance as to how to judge motion pictures or to organize a photoplay club.

An interesting pamphlet which covers both those topics under the titles in question has just been issued by *Scholastic*, the National High School Weekly.

It is written by Sarah McLean Mullen, who reviews pictures for *Scholastic* each month, and includes a Foreword for Teachers by Dr. William Lewin, Chairman of the Committee on Photoplay Appreciation of the National Council of Teachers of English. Miss Mullen's comprehensive outline includes the study of motion picture plots, story and theme, treatment of dialogue, the work of the directors, acting, sound recording, make-up, settings, photography and lighting, as well as various other phases which go into the making up of a photoplay, good or bad.

Copies of the pamphlet are obtainable at 25c each from *Scholastic*, Chamber of Commerce Building, Pittsburgh, Pa.

SHIRLEY IS CALLED FINE CHRISTMAS PACKAGE

"The lovliest Christmas package Santa Claus ever wrapped up," was the way Irvin S. Cobb, internationally famous humorist, designated Shirley Temple when he presented her with a gold statuette at the annual dinner of the Academy of Motion Picture Arts and Sciences in Los Angeles.

"This award is bestowed upon Shirley for bringing more happiness to millions of children and grown-ups than any child of her age in the history of the world," Mr. Cobb added.

A CLUBWOMAN CHATS ON CURRENT FILM TRENDS

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

The past month has cleared all doubts in our minds as to which picture would receive the coveted 1934 award given by the Academy of Motion Picture Arts and Sciences for the screen achievement of the year. Not only did the Academy name Columbia's *It Happened One Night* as the best picture but it gave its awards for the best acting of the year to the two principals in this delightful film, Claudette Colbert and Clark Gable. The gold statuette for the best direction went to Frank Capra for his skillful work in this same picture and the prize for the year's finest adaptation to Robert Riskin who wrote the scenario of *It Happened One Night* from the story by Samuel Hopkins Adams.

The award for the best original screen story was given to Arthur Caesar for *Manhattan Melodrama* and *One Night Of Love* received two awards, one for technical perfection in sound recording and one for the best musical scoring.

All of this is of interest to those who follow the best of the pictures. We must agree that it is an exceptional production which can capture five different awards. In the final consideration of the judges there must have been several pictures that ran *It Happened One Night* a close second, one of which we believe must have been that wholly charming and satisfactory *The Barretts of Wimpole Street.*

Mystery Films Popular

The widespread interest in mystery tales is indicated in the large place allotted to this type of story in current screen entertainment. One of the best of the recent ones is *The Great Hotel Murder*, a lively and cleverly developed murder problem with a large hotel as its setting. *Shadow of Doubt* also presents a baffling mystery that carries well sustained suspense to an unexpected climax. Those of us who have known Constance Collier's work on the stage will enjoy seeing her in the praiseworthy performance she offers in this picture.

A modiste shop is the decorative background for another thoroughly entertaining story in which a Police Commissioner, dissatisfied with the circumstantial evidence he finds, unravels an unusually complicated problem and finds the guilty person. Less satisfactory adaptations of enjoyable mystery books are *Death Flies East* and *While The Patient Slept*, the former because of the incoherent and poorly developed plot and the latter because of its annoyingly overacted comedy relief.

A picture of exceptional excellence this month is *Car* 99. Based on an evidently authentic story by Karl Detzer, former head of the Michigan State Police, it presents in highly dramatic fashion the conflict between the expertly trained state police and a band of clever criminals. The production is well worth a strong word of commendation for its picturization of the fine technique developed throughout the country for the outwitting and capture of law breakers It is interesting to note that studies in lawlessness are offered from the constructive and informative angle of law enforcement, replacing the old type, much criticized gangster film.

Robert Nathan's sensitive story of the depression, *One More Spring*, has been given an intelligently restrained screening that results in delightful entertainment. Fortunately for those of us who loved the original simple and expressive story, little of its charm and beauty are lost as it comes to us in screen form.

Recent Musical Output

Musical productions always find audiences and the month's releases bring several of special merit. *The Gold Diggers of* 1935 is a light and amusing comedy with a fashionable hotel as its setting and a wealthy and miserly dowager the object of the greedy attentions of the group of gold diggers. Clever dialogue and clean fun, added to artistic dance arrangements and lively music, make this one of the best—in fact it is probably the first of the *Gold Digger* series that can be whole-heartedly recommended as entertainment. *Folies Bergere*, with the clever Maurice Chevalier in the leading role, is a sparkling French farce, filled with highly amusing situations, that keeps "well within the moral fences," to quote one of the previewers on the East Coast Preview Committee. The original "rain song" is a high spot in this picture.

Sweet Music offers a musical setting for Rudy Vallee's talents. One can speak favorably of the orchestra selections, Mr. Vallee's singing and some of the dance sequences, but the unnecessary inclusion of some dialogue in doubtful taste makes this offering the least desirable of the musicals, and generally thin entertainment for those looking for the best.

By way of contrast the successful stage musical comedy, *Roberta*, is screened with good taste throughout, and the notable dancing of Fred Astaire, ably assisted by Ginger Rogers, is something to marvel at. The quiet charm of Irene Dunne's singing is likewise a delightful thing.

Two of the month's output can be put down as distinctly made for children's entertainment — *The Little Colonel* and *Dog of Flanders*. The latter is probably one of the best stories for children so far screened.

(*Continued on Page* 6)

Deer and Puma From Sequoia Seen In Person

(*Continued from Page* 1)

Mayer's animal picture, *Sequoia.*

There is nothing like a personal appearance to stimulate popularity—particularly in the minds of juvenile theatregoers—and Malibu and Gato have been making a series of personal appearances throughout the eastern territory.

Many a junior or senior high school in the east has dismissed a few moments early or prolonged recess time for an additional 15 minutes during the past two months so that the boys and girls might file out in orderly procession to have a look at Malibu and Gato, parked in their animal cage either just inside the school grounds or on an adjacent corner. For regulations forbid actually bringing wild animals into schools, even if they are guaranteed to be of such tractable disposition as these two.

No such prohibition applies, however, to Capt. Volney Phifer, veteran animal trainer in the Metro-Goldwyn-Mayer service, who had a hand in training Malibu and Gato into that marvelous friendship which will be a perpetual wonder to film fans.

And so, while Malibu and Gato—and sometimes the two bear cubs who delighted in *Sequoia*—have waited patiently outside, Capt. Phifer has gone in to tell the students how animals are trained for circuses and the pictures, and of some of the interesting things that happened on location when *Sequoia* was in the filming.

Representative of the fifth generation of animal trainers on his mother's side and of the fourth on his father's side, Capt. Phifer has had a career that is bound to entrance youthful listeners. The stories he has told in the schools range from a description of how animals are secured from natives in coast trading stations in the more sparsely settled sections of South America, Africa and the far North and transported across the ocean to find their habitat in the film studios of the United States to a narration of some of the methods by which they are coaxed to perform before the movie camera.

According to Capt. Phifer, each animal is an individual and has to be treated as such. You cannot generalize about diet any more than you can about temperament. Some animals dislike the ocean and become terribly seasick on long voyages. Some like to travel by plane. Others prefer the train. Elephants, for example, like nothing better than to stand at the open door of a box car and gaze out upon the rapidly retreating scenery. Malibu and Gato, however, having made their advent in a motor driven age, have traveled always by truck.

Capt. Phifer maintains there is one never-failing formula for success in the training of animals—and it applies the same to do-

(*Continued on Page* 7)

When School Bells Ring On Studio Lots

(*Continued from Page* 3)

the studio he must be given as much schooling as if he were in public school. His hours of film shooting are limited to four a day and up to the eighth grade he must not be employed after 10 o'clock at night. Little children cannot work after 6:00 or 8:00.

Each of the big studios has its permanent teacher, selected by the Los Angeles School Board and paid for by the studio. Sometimes she will have no pupils at all for an entire day. Again there will be a whole herd of children—"atmosphere children," so called, who do not play individual parts in the films. These have to be given a single day of schooling, and in such a case she must summon to her aid sudden emergency helpers who are on the Board of Education list as substitutes or specialists.

The Hollywood teacher must have all kinds of credits. She not only knows arithmetic and geography, but English, Latin and French, something of biology, physics and chemistry and the methods by which they are taught.

All Hollywood teachers are trained social workers. They are there not only to teach, but also to specialize in quickly perceiving the needs of the child and keeping him adjusted to normal life.

Stories abound of the extraordinary efforts that are expended by these teachers to subordinate the children's studio experiences to their childhood needs.

For example, when Baby LeRoy first came to the Paramount lot, Miss Smith and his mother planned his schedule with the greatest care. He was brought from home in a special car. His soup, his milk, his scraped vegetables were all properly prepared. A baby carriage was supplied for his nap—and when 11 o'clock came, nap it was! Once he slept through until 4:00 p. m. and a whole company, costing $2,000 an hour, waited until he woke for the filming of the single brief scene in which he was scheduled to appear.

Again a child was on the lot for a single day who was having considerable trouble with one of her studies. Miss Smith spent the entire day coaching her in that subject and sent her back the next day to her crowded room in a public school with a new understanding that lifted her over her difficulties. A special permit to report at school at 11.00 a.m. was received for a child working at night so that he might keep up his studies.

Indeed the narratives might go on endlessly of the precautions that Hollywood takes to see that the children who grace the screen may remain happy, healthy and unspoiled, yet contribute to the entertainment and pleasure of countless millions.

FILMS FOR THE PUPIL AND TEACHER

By William Lewin, Ph.D.,
Author of "Photoplay Appreciation in American High Schools"

RUGGLES OF RED GAP

(*Paramount*)

Teachers of English and of history will enjoy the splendid diction and expression with which Charles Laughton renders Lincoln's *Gettysburg Address* in the barroom at Red Gap. To pupils this scene will appeal as an object lesson in eloquent reading, notable especially for its perfect modulation and naturalness of intonation. It is, however, only one of the highlights in a satirical comedy that is as fine a thing of its kind as has ever come out of Hollywood. Ideally cast as the British butler who goes American with a vengeance, Laughton gives Harry Leon Wilson's tale renewed vitality. His performance at once stamps him as the most versatile screen actor of our day. Every glance, every subtle lift of an eyebrow is so full of meaning that to watch Laughton's work is a perpetual delight. The general quality of the production, from adaptation to sound recording, is of a high order. Leo McCarey's direction has caught the "Admirable Crichton" spirit of the piece in a way that will appeal to the entire English-speaking world. To teachers of the social sciences, the nobility of Ruggles, his appreciation of America and the fact that he is more American than the Americans offers an opportunity for lively classroom discussion. Incidentally, pupils will do well to prepare themselves for a treat by reading *Mutiny on the Bounty*, in which Laughton will next appear.

A DOG OF FLANDERS

(*RKO-Radio*)

The best current film for primary-school and junior high-school children is the screen version of Ouida's *A Dog of Flanders*. This addition to RKO-Radio's procession of films for young folks, a series which already includes *Little Women*, *Anne of Green Gables*, and *Little Minister*, presents an unusual opportunity for community-sponsored Junior Matinee projects. The picture is beautifully photographed and the art direction is notable throughout. In adapting the story to the screen, the producer, William Sistrom, has changed the ending from a tragic to an inspiring one. A ray of sunshine has been shot through the tale in a way that makes it luminous and at times radiant. Ideals of patience, persistence, self-sacrifice, ambition, honesty, and an attitude of kindness and sympathy towards animals may be taught through an enjoyable discussion of the picture.

A study-guide for elementary and junior-high school levels has been prepared in relation to *A Dog of Flanders*. Sample copies may be obtained by addressing Motion Picture Producers and Distributors of America, Inc, 28 West 44th St., New York City.

ONE MORE SPRING

(*Fox*)

All the world loves a fairy tale and here is one of the most delightful ever told through the medium of the screen. All the sweetness and light of *Seventh Heaven* is caught in the golden web that Henry King has woven about his characters in *One More Spring*. All the characters are so likable and the direction of Mr. King is so charmingly imaginative that the net result provides an escape from the economic depression that grips the world into the never-never land of romance. Teachers of the social sciences at junior high-school levels will find here a treasure-trove of idealism that will arouse plenty of discussion among youngsters. The idea of having an attendant in Central Park take pity on a homeless violinist, a dealer in antiques gone broke and a girl actress in search of a refuge—and put them up in a stable for the winter—sounds simple enough. But the screen play unfolds like a tale from the Irish folk lore of Seumas O'Brien, filled with whimsical satire and with a deep knowledge of the better side, the lovable side, of human nature. Janet Gaynor and Warner Baxter head a perfectly chosen cast.

THE SCARLET PIMPERNEL

(*London Films—United Artists*)

The high standard usually indicated by a United Artists release of a foreign film is attained by *The Scarlet Pimpernel*, a production which illustrates strikingly the international quality of British pictures. The producer, Alexander Korda, is a Hungarian; the cinematographer, Hal Rosson, an ace from Hollywood; the leading players, Leslie Howard and Merle Oberon, English stars; the literary source, a novel of the French Revolution by Baroness Orczy.

While teachers of English will enjoy the impeccable diction of Mr. Howard, teachers of history will enjoy the colorful reconstruction of the period of 1792-1793, from details of costuming to the atmosphere of the Reign of Terror during the first "dictatorship of the proletariat." Teachers of art will enjoy the sequence showing George Romney, the portrait painter, at work, as well as the charm of Rosson's lighting and composition. Every scene possesses pictorial beauty and Miss Oberon is photographed to perfection. Fine restraint marks the accent on the rhythm of the guillotine, but there are poignant reminders of recent events in other lands. The best scene is one without words—at midnight in the library, when the spy outwits the ambassador in feigning sleep — a scene full of subtle touches.

(*Continued on Page* 8)

Jamaica Council Runs Campaign For Only $13.50

A complete report of one of the most vigorous publicity campaigns yet made by a Better Films Council in behalf of an unusual motion picture has just been received from the Better Films Council of Jamaica, New York.

The picture in question was *No Greater Glory*, which probably has now completed its tour of the first run theatres in the United States. The methods used, however, were so intelligent and so effective that they can be admirably applied to the promotion of other and more recent films. This was what the Jamaica Better Films Council did to insure the success of *No Greater Glory*:

Tickets were issued for two preview showings of the picture, 1,000 for one on Friday morning for clubwomen and 1,500 for the other on Saturday morning for school teachers.

Nine hundred and fifty postals were sent out to members of clubs affiliated with the Jamaica Better Films Council and 100 letters to ministers, presidents of men's and women's service clubs and presidents of Parent-Teacher Associations. Posters on *No Greater Glory* were placed in 42 branch libraries covering an area of 117 square miles. The recommendations of the film made by the Queensboro Public Library were published in the Junior Press of the *Long Island Daily Press*, which has a circulation of 44,000.

Five hundred free copies of the Jamaica Better Films movie guide, which carried a warm endorsement of the film, were sent to members of the Jamaica Woman's Club, the Kiwanis Club, the Chamber of Commerce and prominent citizens of the borough. Postage to cover this mailing was paid by the theatre.

One hundred and fifty special posters prepared by the theatres were placed in the Jamaica High School, in the Catholic and Protestant churches, the Synagogues, and in the Y. W. and Y. M. C. A. Ministers and priests called the attention of their congregations to the picture.

One of the leading department stores displayed in its windows and also in its book department a special recommendation of the film, which is based on Molnar's novel, "The Paul Street Boys."

A special trailer was run by the theatre at which the picture played. This carried the endorsement of the Better Films Council and of other organizations. The trailer was later loaned free of charge to six or seven subsequent run theatres. These and many other devices brought *No Greater Glory* to the attention of practically every theatregoer in Jamaica.

This entire publicity campaign, the report shows, was carried forward at the cost to the Better Films Council of only $13.50.

A Clubwoman Comments On Film Trends

(*Continued from Page* 4)

The perfect plot development and the rich understanding of the Cape Cod character lifts *Captain Hurricane* into the list of the month's best product. It is a simple narrative of plain folk that emphasizes their sterling qualities throughout.

Life Begins At 40 and *McFadden's Flats* run close seconds to *Captain Hurricane* in their human interest values. The first named, a delightful story suggested by the intriguing title of one of the best sellers of the past year, has been written as a vehicle for Will Rogers and proves to be one of the best that Mr. Rogers has done.

McFadden's Flats — completely humorous and entertaining—places a high value on friendship regardless of social position.

Vanessa, a screen play adaptation of Hugh Walpole's profoundly human tragedy, just being released throughout the country, is another noteworthy film.

Another month of satisfactory picture entertainment, with a dozen or more productions that can easily be called exceptional because of their quality and general excellence of achievement in story material and technique! Definitely this evidences to us the desire within the industry to raise entertainment standards, and as a picture-going public we are ready to make our grateful acknowledgment.

Attached is a list of recent films classified as to audience suitability:

Family

Captain Hurricane (RKO-Radio); *Car* 99 (Paramount); *The Little Colonel* (Fox); *Roberta* (RKO-Radio); *One More Spring* (Fox); *Ruggles of Red Gap* (Paramount); *The Winning Ticket* (Metro); *Life Begins At* 40 (Fox); *Dog of Flanders* (RKO-Radio); *McFadden's Flats* (Paramount); *Laddie* (RKO-Radio).

Adults and Young People

Folies Bergere (20th Century-United Artists); *Gold Diggers of* 1935 (Warner); *Great Hotel Murder* (Fox ; *All The King's Horses* (Paramount); *While The Patient Slept* (Warner); *Shadow Of Doubt* (Metro); *Sweet Music* (Warner); *Transient Lady* (Universal); *The Whole Town's Talking* (Columbia); *The Good Fairy* (Monogram); *Rendezvous At Mid-* (Universal); *The Mystery Man* (Monogram); *Vanessa, Her Love Story* (Metro).

AVAILABLE FREE

This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of "*The Motion Picture and the Family.*"

OUT FROM HOLLYWOOD

By Mrs. Thomas G. Winter

Associate Director of Public Relations, M. P. P. D. A.

A great awakening is sweeping the United States. At last we are coming to realize that organized crime is eating into our national life. So one notes with gratitude the phalanx of motion pictures from studio after studio which throw into dramatic story relief the way in which the government is swinging into action against this evil force.

G. Man at Warner Bros.-First National is the story of a young lawyer (more strength to his kind) who fights to keep himself out of shyster practices and who, when lawlessness strikes down a friend, gives himself to the Department of Justice. Although the picture shows the technique of anti-crime warfare, the high calibre of courage, training, skill and character required, make no mistake: it is primarily a story, not a demonstration; a drama, not a preachment. And James Cagney's nervous personal enegy has gone into its making.

Meanwhile at United Artists Edward Small is making *Let 'Em Have It*, also concerned with the drive against crime. Paramount is filming *Federal Dick*, and all readers of detective stories know that a "dick" is a policeman. If the letters, *B. I. D. J.*, at M-G-M do not mean much, translate them into "Bureau of Investigation, Department of Justice." Yet perhaps the picture will be renamed *Public Hero, No.* 1, which will be more easily understood. At RKO, William Powell is to make *Man About Town* which, so far from carrying the inference of light, loose life, is really concerned with the federal diplomatic secret service. With the aid of government officials, M-G-M is showing in pictures a series of true episodes, each of which tells why "crime doesn't pay." *Buried Loot* is the story of a young bank employee who deliberately planned to "take his medicine" of imprisonment and then, when he came out, live on the money he had buried—and of what really happened to him.

Those who read the life of "Diamond Jim" will not forget the book and the extraordinary picture of a crude, spectacular, showy, vulgar period about two generations ago when Jim Brady rode a bicycle studded with jewels and had a million dollars' worth of diamonds to go with his daily changes of costume—the days of Lillian Russell, John L. Sullivan, Lily Langtry, et al. Universal is making the lives of these glamorous personalities into a picture, while M-G-M is going a bit farther back in our crude national life to film that extraordinary story, *The Gorgeous Hussy*, wherein the unbelievable Peggy O'Neale changed the currents of our public life just because good old Andrew Jackson believed in her and stood by her, let political heads fall where they may.

RKO, which has given Katharine Hepburn a chance to show her many-sided genius, all the way from *Morning Glory* to *The Little Minister*, is giving her a new opportunity to do an entirely different thing in *Break of Hearts*, a beautiful romance, sometimes tender, sometimes sophisticated, always brilliant. And the same studio which in Hepburn emphasizes human interest, is at work on two very spectacular productions, *The Last Days of Pompeii*, and *She*. As in *David Copperfield*, an immense amount of "spade work" has been done first for both these productions—research in bulk. But research does not make a picture. It is only the underground foundation on which drama is built. Another kind of research, that into modern scientific ideas and discoveries, the hovering over of the forces that rule life and link body and soul, is curiously going into the preliminary work for *She*, which will make it not the Rider Haggard story, but something much more modern.

The public that fell in love with little Freddie Bartholomew as the boy David Copperfield will watch for his appearance with Greta Garbo in *Anna Karenina* which is to have as its high light the "Mazurka Sequence" directed by the famous choreographist from Vienna, Margarite Wallman.

China Seas at M-G-M, *Oil for the Lamps of China* at Warners—with its straggling street of crowded life—catch our eyes.

Then Frank Lloyd (who directed *Cavalcade*) went out in the Pacific until he faced and caught in camera a terrific storm, before he went to Papeete for a native village, all for *Mutiny on the Bounty*.

Strauss' captivating music is going into *Life of Johann Strauss*. Grand opera stars are starring in Hollywood. Many new faces are appearing in studios, rather young faces, and extraordinarily in earnest. And the list of fine things that are under way grows daily.

And isn't it a joke that the British are seeing us as we see them! A dispatch from London tells us "Paramount's *Lives of a Bengal Lancer* was given a command screening before King George and Queen Mary Friday night. The performance took place at Compton Palace, Eastbourne, the residence of the Duke of Devonshire."

"Boy's Life" Inaugurates Motion Picture Reviews

Franklin K. Mathews, chief Scout librarian of the Boy Scouts of America, made his debut as motion picture department editor of *Boys' Life* with a new department, "Movies of the Month," inaugurated in a recent issue.

Lessons From The Movies

(*Continued from Page* 2)

exposed, for they are not so much interested in righteousness as they are in not being found out.

SOCIETY DOCTOR

(*M.-G.-M.*)

Problems that are typical of other professions are presented vividly in this drama with a hospital setting. Conflicts in loyalties and duties must be resolved on the basis of high idealism if one is to give his best to the world.

Some one has said that every man has his price, but Ellis refuses to prostitute his genius. The soul of a man is worth more than earthly riches, he believes.

Life is more precious than professional etiquette, but the conflict between respect for superiors and an immediate human need cannot be solved with simple platitudes.

One admires daring and applauds one who breaks tradition in a worthy experiment, but foolhardiness is a constant danger to one who attempts the apparently impossible.

One of the most insidious temptations is satiety. New ideas, new methods—a constant attitude of open-mindedness and teachableness —are the basis of progress.

This picture has a message that deserves widespread attention.

THE LITTLE COLONEL

(*Fox*)

This delightful picture centers in Shirley Temple, the little artist who has won the hearts of America. But there are lessons in it which will not be overlooked even by a casual patron. Here are a few without comments:

The folly of temper
The devastating influence of a persistent grudge
The glory of real love
The redemptive power of an affection for children
The wages of unscrupulousness, which are frequently detection and ruin
The intuition of a child which senses baseness in a person
The happiness which inevitably comes through confession and acknowledgment of wrong

An interesting sidelight on dealing with children is portrayed in the cleverness of the butler who tap-danced Shirley to bed.

THE IRON DUKE

(*United Artists*)

If there is truth in Carlyle's familiar statement that "History is the elongated shadow of great men," then by knowing the outstanding leaders of the world we enter into a truer understanding of both the past and the present. The interpretation on the screen of the problems, decisions and spirit of the men who made history is a most welcome contribution.

Out of a portrayal like *The Iron Duke* will come inspiration to read about the times in which he lived. It is not overly important that one agree with all phases of the inter-

(*Continued on Page* 7)

CLEVELAND LIBRARY AGAIN SUGGESTS BOOKMARKS

Libraries are welcome to make use of bookmarks printed below, substituting the name of their own library in the space left for that purpose

"THE IRON DUKE"

Wellington, "the Iron Duke," defeated Napoleon at Waterloo.

Read About the Great Soldier and
His Victories
in Books Recommended by

THE .... PUBLIC LIBRARY

THE DUKE OF WELLINGTON

- Wellington, by *Guedalla*
- The First Duke of Wellington, in "English Political Portraits of the 19th Century," by *Taylor*
- Wellington, by *Fortescue*
- Wellington, Soldier and Statesman, by *Morris*

MEN OF THE MOMENT—1815

- Napoleon, by *Ludwig*
- Marshal Ney, in "Famous Cavalry Leaders," by *Johnston*
- Metternich . . . His Period and Personality, by *Cecil*
- Castlereagh, in The Peacemakers of 1814-1815, by *Lockhart*
- Talleyrand, in Twelve Bad Men, by *Dark*

THE BATTLE OF WATERLOO

Fact

- The Hundred Days, by *Guedalla*
- Waterloo, in "Fifteen Decisive Battles of the World," by *Creasy*

Fiction

- Les Miserables, by *Hugo*
- Waterloo, by *Erckmann*
- The Great Shadow, by *Doyle*

Printed through the courtesy
of the

....

(Name of Theatre)

Presenting

"THE IRON DUKE"

"THE SCARLET PIMPERNEL"

A mysterious Englishman braves death to aid fleeing royalists in their escape from the Reign of Terror.

Books About the French Revolution—
Its Victims and Its Victors—
Suggested by

THE .... PUBLIC LIBRARY

THE "PIMPERNEL" STORIES

by *Baroness Orczy*

- The Scarlet Pimpernel
- The Elusive Pimpernel
- League of the Scarlet Pimpernel
- Adventures of the Scarlet Pimpernel
- Triumph of the Scarlet Pimpernel
- Way of the Scarlet Pimpernel

THE FRENCH REVOLUTION

Its Chief Actors

- Twelve Portraits of the French Revolution, by *Beraud*
- Robespierre, by *Belloc*
- Jean Paul Marat, by *Gottschalk*
- Danton, by *Belloc*
- Marie Antoinette, by *Zweig*
- Son of Marie Antoinette, by *Minnegerode*

Its History

- The French Revolution, by *Carlyle*
- The Magnificent Comedy, by *Minnegerode*
- The French Revolution, by *Madelin*

STORIES OF THE REIGN OF TERROR

- The Whirlwind, by *Davis*
- Scaramouche, by *Sabatini*
- A Tale of Two Cities, by *Dickens*
- The Reds of the Midi, by *Gras*
- The Empress of Hearts, by *Barrington*

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(Name of Theatre)

Presenting

"THE SCARLET PIMPERNEL"

"ONE MORE SPRING"

The charming and whimsical story of four homeless people who spend a depression winter in a tool house in Central Park.

Facing Life Courageously
Books Suggested by

THE .... PUBLIC LIBRARY

CONQUERING THE DEPRESSION

- One More Spring, by *Nathan*
- Luck of the Road, by *Sawyer*
- Fireweed, by *Walker*
- Mr. Pete and Company, by *Hegan*
- From This Hill Look Down, by *Merrick*

DELIGHTFUL FANTASIES

by *Robert Nathan*

- There Is Another Heaven
- The Puppet Master
- The Orchid
- The Fiddler in Barley

"YOU CAN MASTER LIFE"

- Courage for Today, by *Bradley*
- Dare to Live, by *Breitigam*
- Heroism of the Unheroic, by *Bowie*
- Courage, by *Barrie*
- Singing in the Rain, by *Monroe*
- You Can Master Life, by *Gilkey*
- Courage Today and Tomorrow, by *Marks*

Printed through the courtesy
of the

....

(Name of Theatre)

Presenting

"ONE MORE SPRING"

"VANESSA"

The love story of a girl of the Victorian age—Vanessa, great-granddaughter of Rogue Herries.

Stories of the Herries Family and
other sagas of family life
Suggested by

THE .... PUBLIC LIBRARY

THE "HERRIES" NOVELS

by *Hugh Walpole*

- Rogue Herries
- Judith Paris
- The Fortress
- Vanessa

FROM GENERATION TO GENERATION

- The Forsyte Saga, by *Galsworthy*
- Pageant, by *Lancaster*
- The Lovely Ship, by *Jameson*
- Broome Stages, by *Dane*
- Inheritance, by *Bentley*

SOME GRAND OLD LADIES

- Judith Paris in "Vanessa," by *Walpole*
- Adeline in "Jalna," by De La Roche
- Queen Victoria, by *Strachey*
- The Matriarch, by *Stern*
- Grandmother Brown's Hundred Years, by *Brown*

VANESSA'S ENGLAND

- The English Lakes, by *Palmer*
- Northern England, in "The Landscape of England," by *Ford*
- Wild Lakeland, by *MacBride*
- Things Seen at the English Lakes, by *Palmer*

Printed through the courtesy
of the

....

(Name of Theatre)

Presenting

"VANESSA"

Lessons From The Movies

(*Continued from Page* 6)

pretation presented, but rather whether one is led to feel the strength of his personality, the force of his character and the ideals which dominated his actions.

The attitude of the Duke is strikingly presented in these words: "The noble lords have asked what reward this country obtained in return for its unflinching efforts; if material rewards are meant, there are none—none that are in proportion to the sacrifices made. Our reward will be found in the attainment of the purpose for which we fought—the peace of Europe and the salvation of the world from unexampled tyranny."

The quality of our own souls and culture is measured by our response to such a picture as this.

SEQUOIA

(*M.-G.-M.*)

This masterpiece portrays nature more attractively than most people can see it in person on the spot. The selection of views indicates the sensitiveness of the artist, who is able to transfer to the audience his love of the beautiful.

The materialism of our age has had a hardening effect and little has been done to develop an appreciation of the glories of nature and the attractiveness of wild life. *Sequoia* has a redemptive message for callousness of soul. It says to all of us:

Love the trees and the great woods—don't chop them down.

Love the animals—you don't have to shoot them to enjoy them.

Let the quietness of wood-fringed lakes bring peace to your hearts.

See beauty in the world about you and beauty will develop within you.

This picture will develop a new reverence for life and its Creator.

Deer and Puma Seen in Person

(*Continued from Page* 4)

mestic animals as to beasts of prey. The trainer must have—and must exercise—patience and perseverance. And likewise he must be kind. Restraint, self-control, sympathy, a friendly spirit—these are the virtues he has been commending to thousands of school children throughout the east.

Motion Picture Councils in Springfield and New Haven have written with enthusiasm of the value of Capt. Phifer's lectures.

Teen Age Girls Win Essay Prizes

Numbered among the happiest teen-age girls on the Pacific Coast at the present moment are Lorraine Lindblad, 14, and Barbara Wells, 12, winners in a contest instituted by the Oakland, California, *Tribune* for the best two hundred word composition on Charles Dickens.

Each girl will receive a twenty volume set of Dickens.

The essay contest was conducted in connection with the showing of *David Copperfield* in the local Paramount Theatre.

Judges were: Dr. William Paden, superintendent of Alameda Schools; M. S. Vidaver of the Paramount Theatre and J. A. Malcolm, president of the Oakland District Dads Club Council.

Lorraine won first prize in the Senior High division and Barbara first prize in the Junior High division.

Teachers Praise Improved Type Of Recent Films

(*Continued from Page* 1)

cester Warren of Bridgeport, Connecticut, and were unanimously adopted.

Leaders from the South, Middle West and the Pacific Coast as well as from the Eastern States joined in the endorsement.

Superintendent Warren reported that he was urging the support of selected photoplay programs by the 23,000 children in the Bridgeport schools whenever a committee, recently appointed for the purpose, approved the program in its entirety.

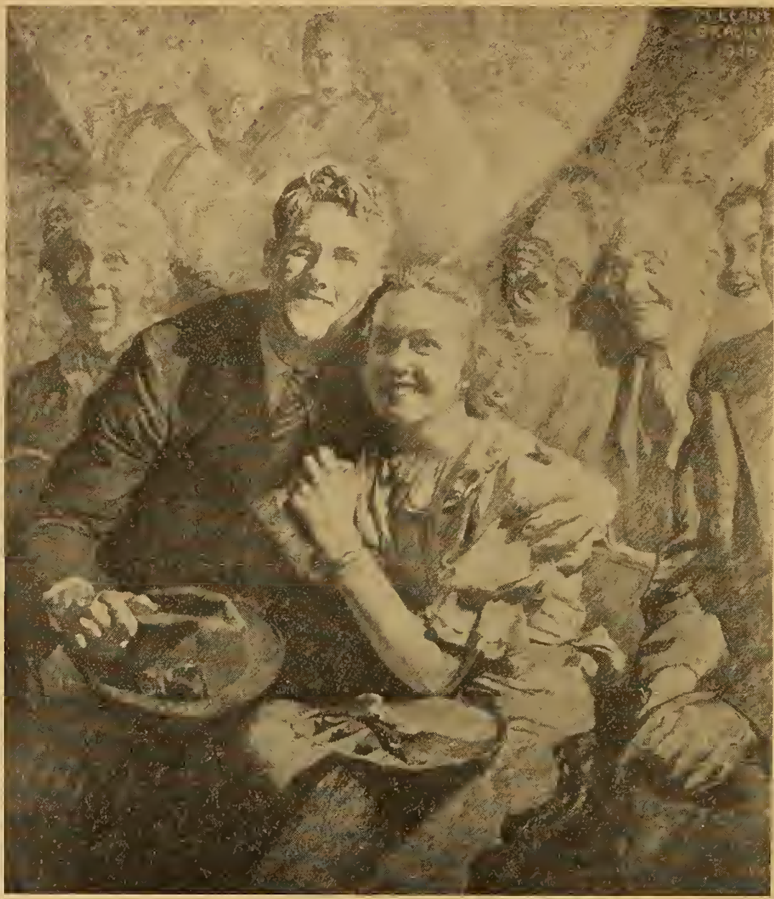
This committee includes the intermediate supervisor, the head of the English department of the Bridgeport schools, a Catholic priest, a Jewish rabbi and a Protestant minister. As a result of the recommendations of the committee Mr. Warren has recently advertised two programs throughout the schools, one featuring *David Copperfield* and the other *Sequoia*.

The purpose of the Bridgeport plan is to eliminate undesirable short subjects or supplementary features, so that teachers and parents will not hesitate to send children in a body to the local theatre.

"When we get concessions from theatres in the way of modified programs to meet our needs, we give in turn our friendly support," Mr. Warren explains. "We consider this a fair exchange. It is cheaper for us to use the theatres for educational and recreational ends than to set up expensive equipment in the schools in competition with the theatres."

Bridgeport schools have been among the most enthusiastic supporters of the photoplay appreciation movement of the National Council of Teachers of English.

"SOON IT WILL BE THEIR TURN"



Young manhood and womanhood are featured in third goodwill poster series.

Young manhood and womanhood will have their innings in the third of the series of goodwill posters which are being circulated by the Motion Picture Producers and Distributors of America to motion picture theatres in the United States, Canada, England and Australia.

The poster, which will make its advent in the theatre lobbies on April 1st, is printed in a rose tint, appropriate to its subject matter, which shows a young working man and his sweetheart watching with interest a marriage ceremony on the screen. The appealing title is: *Soon It Will Be Their Turn*. Old age was featured in the first poster; youth in the second.

This poster, like the remainder of the series of six, is drawn by M. Leone Bracker, noted American artist. Posters in limited numbers are available on special request for the use of Better Film Councils and other key groups interested in the promotion of an intelligent appreciation of film fare. These requests should be addressed to the Motion Picture Producers and Distributors of America, 28 West 44th Street, New York City.

Why the Bookmarks

Librarians and others concerned with the distribution of film bookmarks will be interested in the reasons given by the Cleveland Public Library for the choice of the films which are covered in bookmarks on page 7 of the current issue:

***The Iron Duke* was selected, not only because it brings alive a well-known historical character about whom the public would like to know more in detail, but because to the portrayal of the Duke of Wellington George Arliss lends the fine acting, the keen penetration and the sympathetic understanding which invariably characterize his work.**

***The Scarlet Pimpernel* because of its historical background, colorfully embroidered with adventure, its entertainment value and the excellent production assured by the presence of Leslie Howard in the leading role.**

***Vanessa* because the film's being made from Walpole's novel with the author's assistance, plus the noteworthy talent in the cast, insures distinction in the picture and in the accompanying reading list.**

***One More Spring* because of the winsome, refreshing nature of the film and the novel from which it was taken and likewise of the accompanying books.**

Films For Pupil And For Teacher

(*Continued from page* 5)

CAR 99

(*Paramount*)

Teachers of the social sciences, as well as teachers of English, will find an excellent topic of discussion in this screen play of the Michigan State Police and their radio cars. How the criminal is inevitably caught by the drag-net flung by science is dramatically unfolded on the screen. Smooth direction by Charles Barton, polished acting by Sir Guy Standing, a continuous stream of comic relief by Frank Craven and flawless technical production combine to make *Car* 99 a fine piece of comic melodrama. The swiftly-moving scenes modernizing the old "chase technique," are breathlessly cinematic. Many a boy will be filled with ambition to become a state police officer as a result of seeing this film. The production imparts an inspiring lesson in citizenship at the same time that it holds youngsters spellbound by its suspense. Let's have more pictures like this one!

THE WHOLE TOWN'S TALKING

(*Columbia*)

A rising star in the entertainment world is that of Columbia Pictures—major winner of the Academy awards this year for film excellence as adjudged by the industry's own standards. The quality of this studio's product is currently exemplified by the new Eddie Robinson photoplay, *The Whole Town's Talking*, directed by John Ford. The outstanding element in the success of this picture is the corking adaptation of W. R. Burnett's story made by Jo Swerling and Robert Riskin. How a harmless clerk who happens to resemble a dangerous gangster and who eventually kills the members of the gang sets the whole town agog is unfolded with breathless suspense and an abundance of comic relief. Teachers of English will find here an illustration of the technique of story construction such as boys and girls will enjoy discussing. Incidentally, pupils will admire the clever photography which enables Robinson to play a double role like a juggler of a two-edged sword. Ford's direction is likewise full of brilliant flashes. The total effect is one of novelty—all done in a delightful spirit of make-believe.

Students Set New High For "David Copperfield"

Pupils of the E. C. Glass High School in Lynchburg, Virginia, set a new high in attendance at *David Copperfield*. Mrs. H. T. Nicholas of the faculty estimates that 95% of the thousand pupils in the school saw the picture.

"The screen production of *David Copperfield* makes us boundlessly hopeful of what is ahead of us in photoplay," Mrs. Nicholas says.

Printed in U. S. A.

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

OCT -4 1935

Comment on Current
Films by Teachers,
Educators, Community Leaders

VOL. 1 APRIL 15, 1935 No. 7

"Les Miserables" Marks The Start Of New Plan

The issuance within the month of a study guide on *Les Miserables* will mark the extension of the photoplay appreciation project of the National Council of Teachers of English to embrace, in theory at least, all the secondary schools in the United States and many of the subjects of the curriculum.

For the new study guide will go out under the sponsorship of the Department of Secondary Education of the National Education Association in pursuance of the resolution, passed at the Atlantic City Convention of the Association, which recognized photoplay appreciation courses as desirable departmental projects.

The *Les Miserables* study guide will differ from those which have preceded it, also, in that it will not be the work of a single author, but of four. Previously all study guides have been prepared by a representative of the National Council of Teachers of English, and have been written primarily from the standpoint of the English

(*Continued on Page* 3)

U. S. Studies Films Canada Follows Suit

That American methods of photoplay appreciation are reaching across the border is indicated by the latest news from Windsor, Ontario, to the effect that the Patterson Intercollegiate Institute is introducing photoplay study into is curriculum. Cyril Hallam of the faculty is responsible for the innovation. Other Canadian schools are watching the Patterson experiment with interest, with the expectation of following suit.

Films Reviewed In Current Issue

Reviewed in this issue: *Black Fury, Case of the Curious Bride, Casino Murder Case, Evensong, George White's Scandals, Laddie, Les Miserables, Life Begins at* 40, *Little Colonel, McFadden's Flats, The Man Who Knew Too Much, The Mystery of Edwin Drood, Naughty Marietta, Private Worlds, One New York Night, Ruggles of Red Gap, Star of Midnight, The Unwelcome Stranger, Vanessa, The Wedding Night.*

This Trio of Young Students Wins Cleopatra Scholarships

The happy three: left to right, Lawrence Cruikshank, Brooklyn; Barbara Whitwell, Aurora, Ohio; John Caldwell, Terre Haute.

Two college students and one high school girl are today the envied of all their fellows. They are winners of the three scholarships of $500 each awarded by Cecil B. De Mille for the three best essays on Paramount's film, *Cleopatra,* which Mr. De Mille produced.

Barbara Whitwell, 16 years old, of Aurora, Ohio, is the high school student. The college boys are 21-year-old John Caldwell, student at Indiana State Teachers' College, Terre Haute, Indiana, and Lawrence S. Cruikshank of Brooklyn, New York, also 21 years old and a junior at Yale. All three will invest their funds to further their education.

Twenty-two students who received honorable mention in the contest will treasure finely bound copies of the film script as a con-

(*Continued on page* .4)

India Now Follows U.S. Film Methods

The National Christian Council of India is planning to have a central film estimate service based on estimates published by educational and other agencies in the manufacturing countries, a dispatch from that country assures us. Thus do American methods of stimulating film appreciation spread.

Colorado College Now Joins the Procession

The State Teachers' College at Greeley, Colorado, has joined the ranks of educational institutions offering courses in film study and appreciation. Credits will be given for the study of certain historical films and also films based on well known books. The faculty will designate the pictures.

Charlotte, N. C., Has Junior Preview Group

In Charlotte, North Carolina, discriminating theatre-goers always like to know what the Junior Reviewing Committee of the Better Films Council thinks about a film before they actually make up their minds to see it. They have discovered that these 'teen-age young people, organized into a reviewing group last fall by Mrs. W. L. Butt, chairman of the reviewing committee, are remarkably shrewd in their deductions about pictures.

In fact so worthwhile have been their observations about films that they are to furnish the entire program at an early Council meeting.

According to Mrs. Butt the junior reviewers have a 100 per cent. record in filling out their ballots and their reactions on pictures are extremely frank. They have no hesitation in pointing out the defects of a film—even though it may have been rated passable or even good by adult reviewers.

Groups Praise Fine Trend New Pictures

Resolutions of appreciation of the improved quality of recent films continue to pour into the office of the Motion Picture Producers and Distributors of America.

One of the most enthusiastic of these comes from the Motion Picture Bureau of the International Federation of Catholic Alumnae, premier previewing group in the United States.

At its March meeting the bureau unanimously adopted the following resolution:

"WHEREAS, the internal control exercised by the Motion Picture Producers and Distributors of America has brought about a vast improvement in the moral tone and general wholesomeness of the screen, and

"WHEREAS, the motion pictures have also reached a higher artistic, cultural and entertainment level, and

"WHEREAS the character of the great majority of films has been a convincing answer to the national demand for better pictures, and

(*Continued on page* 3)

Naturalists Help Boom "Sequoia"

The Carnegie Library and the Naturalists' Society in Houston, Texas, were among the organizations which helped to stimulate local interest in *Sequoia.* Displays of appropriate character, advertising the picture, were placed in the main and branch libraries in recognition that *Sequoia* is both a protagonist for our national parks and an object lesson in the value of being kind to animals.

Psychology Circle To Sponsor Child Programs

The Child Psychology Study Circle of St. Paul, Minnesota, is one of the latest groups to sponsor Junior Matinees. On one of the earliest of its sponsored programs appeared *Son of Kong* and a short recording the adventures of Mickey (Himself) McGuire.

Councils Urge Pupils To See "Copperfield"

Better Films Councils and school authorities alike are finding *David Copperfield* a distinct asset to them in their efforts to arouse youthful enthusiasm for Dickens, as well as to cultivate a taste for the best in films.

In almost every community where *Copperfield* has played, librarians, teachers and civic groups have cooperated to see that juvenile film goers had an opportunity to see it.

In San Diego, California, all the public libraries arranged special displays of Dickens' books, supplemented by stills from the picture, while the Superintendent of Schools, through his personal bulletin, gave notification of the local showing to all the schools.

In Colorado Springs a special screening was given for the Board of Education attended by teachers from local high schools, members of the faculty of Colorado College, representatives of the parochial schools, the clergy and the press. Fifteen hundred book marks on the film were distributed and local bookstores seized the opportunity to boost their Dickens sales by displaying posters of the picture.

In Lynchburg, Virginia, a special showing was also held for the Parent-Teacher Association, local pastors, school and college officials. Later 16 college girls canvassed the town giving householders information about the film.

English teachers in the Lynchburg schools not only asked, but insisted that their students both read *David Copperfield* and see the picture unless deterred by financial reasons.

Of so much interest did Dr. F. S. Wicks of the All Souls Unitarian Church in Indianapolis consider the film that he gave a talk on it from his pulpit. A special preview was arranged for Indianapolis Boy and Girl Scout executives, the Board of Film Endorsers, Parent-Teacher groups, church leaders, the press, the Humane Society and the Nature Study Club, and another preview for the members of the Safety Patrol from all the public schools.

Ten thousand bookmarks, issued by the Cleveland Public Library, were distributed to theatre goers of Cleveland, and one thousand postcards calling attention to the merits of the film were sent to members of the Cinema Club.

AVAILABLE FREE

This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of *The Motion Picture and the Family*.

A CLUBWOMAN CHATS ON CURRENT FILM TRENDS

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

Have you noticed the astonishing virility in the pictures that are coming to the screen these days and the diversity in theme so that practically all tastes can be satisfied? Fields hitherto unexplored or carefully avoided seem to be opened up for screen material with satisfactory results; and have you observed the genuine humor, that somewhat rare commodity, to be found in some of the current motion pictures in its most entertaining form?

Music lovers have had a treat in *Naughty Marietta* and its beguiling Victor Herbert music. Although twenty-five years old it was revived and used for the first screen performance of that noted baritone, Nelson Eddy. Widely known as a concert artist, it is news of first importance to learn that this personable young baritone is to divide his time between the concert stage and the motion pictures. Certainly his debut gives promise of fine things to come. Jeanette MacDonald shares singing honors with him in as delightful a production as we have seen since Grace Moore thrilled us with the operatic airs in *One Night of Love.*

For those who like the chill and excitement of a mystery, Gaumont-British has sent over an unusually well directed, brisk moving thriller in *The Man Who Knew Too Much,* which has terrifying moments enough to satisfy the most ardent addict.

A smart, highly polished mystery with an unusually clever solution is RKO's *Star of Midnight,* with that suave comedian, William Powell, in the leading role. The screen version of *The Casino Murder Case* follows with reasonable accuracy the S. S. Van Dine story. Enjoyable humor serves as a telling balance for the tense dramatic situations. Paul Lukas is an acceptable Philo Vance in spite of the slight accent, which one does not associate with that dilettante New Yorker, turned detective.

Another mystery plot enlivened

(*Continued on Page* 4)

Taxpayers Join The Move for Fine Films

A Taxpayers' Association is the latest group to recognize the encouragement of high standards of motion picture taste as a community asset.

Thomas L. Doyle, head of the English Department at Bushwick High School, Brooklyn, found when he formed a Cinema Club in his school that the local taxpayers' organization, as well as managers of local theatres, were delighted to cooperate in his plans for an extension of interest in the movies.

Among other phases of his program Mr. Doyle plans to publish lists of recommended pictures in the school newspaper.

Film Service Started In Michigan Library

Peter White Library in Marquette, Michigan, now has a film information service. Not only will the library staff tell inquiring parents whether the film they wish to see is appropriate for Junior Matinee, family, adolescents or adults or for all these various designations. It is also prepared to name for Marquette theatregoers the best films of the current month. Evaluations are taken from the joint reviews of the West Coast Previewing groups, published monthly in *Selected Motion Pictures.* The library also keeps a file of additional informational material on films.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

LIFE BEGINS AT FORTY

(*Fox*)

This new picture of Will Rogers will have special appeal for those who are reaching an age or condition when the future seems to hold little of promise.

Will Rogers, as Kenesaw Clark, by kindly interest and the offer of a job, transformed a young man just out of jail into a useful citizen. Clark also so inspired an old man with a vision of the pleasures still remaining in life that he stopped planning his death and went on a honeymoon. A family which lacked a background of discipline was disciplined by Clark.

This picture will say to every one: Keep alive and interested! Don't be a prey to conditions, but make conditions favorable to your own development! Be ingenious, for ingenuity is fundamental in successful adjustments in life. Be

(*Continued on Page* 5)

State Group Presses For Movie Classes

The introduction of courses in photoplay appreciation in both high schools and the higher grades of elementary schools has been adopted as one of the projects of the Motion Picture Division of the Ohio State Federation of Women's Clubs of which Mrs. W. C. Brown is chairman.

Other projects of the Division's remarkably comprehensive program include the organization and fostering of Motion Picture Councils, the sponsoring of Family Night programs and Junior Matinees and the promotion of the wider use of films in the departmental work of the clubs.

Columbus is fortunate enough to have an excellent film loan library and the Division is asking clubwomen to cooperate with the State Department of Education in securing a wider use of these films in the schools.

Progressive School Has Regular Movies

Talking pictures are playing an important part in the curriculum activities of the Mahanoy Township High School in Mahanoy City, Pennsylvania.

Every month at least two feature pictures and eight short subjects are shown in the assembly hall. The shorts, exhibited twice a week at regular school assemblies, cover such fields as music, science, geography, history and travel. The feature pictures are also allied to the curriculum. Some of those which have been shown are *Lady of the Lake, Ben Hur, Uncle Tom's Cabin, Dr. Jekyll and Mr. Hyde, Abraham Lincoln, The Virginian, Alexander Hamilton, With Williamson beneath the Sea* and *Little Women.*

As was to have been anticipated, the students have become so movie conscious that silent and sound pictures are also used in the classroom to supplement the academic instruction. Dr. Joseph F. Noonan, Superintendent of Schools, is responsible for the innovation.

Tennessee And New York Join Photoplay Movement

Classes in photoplay appreciation have now been started as a part of the regular English course at the L. C. Humes High School, Memphis, Tennessee, so S. L. Ragdale, the principal, reports. "As I see it," he comments, "it will open a great field for the future which will add much to the lives of the boys and girls."

Several schools in Rockland County, New York, have also introduced photoplay appreciation courses, it is reported.

Groups Praise Fine Trend New Pictures

(*Continued from Page* 1)

"Whereas our Motion Picture Bureau has been able to endorse more than 95% of the industry's product since the self-regulatory process was inaugurated,

"Resolved, that the Motion Picture Bureau of the International Federation of Catholic Alumnae express its appreciation and gratitude to the Motion Picture Producers and Distributors of America for their sincerity and success in internal control and commend their continuance in maintaining these lofty standards of entertainment."

From the Rhode Island State Federation of Women's Clubs comes also a most enthusiastic resolution. It reads:

"Whereas a larger number of pictures suitable for family groups has been enjoyed, together with those of educational value, such as travel talks, animal life, newsreels, etc., and

"Whereas the stories have been of finer and cleaner material, the artistic effect in scenery, sound and historic accuracy greatly raised, and the acting of much higher grade than in former years; and

"Whereas the tone of pictures has tended to become more uplifting without loss of value as entertainment,

"Therefore, Be It Resolved that the Rhode Island State Federation of Women's Clubs acknowledges the effort of the industry to meet the demand for better films and desires to express gratitude to the Motion Picture Producers and Distributors of America for what they are trying to accomplish in this great art; and

"Be It Further Resolved that the Rhode Island State Federation of Women's Clubs pledges its endorsement to the movement for better motion pictures."

From interested individuals, from Better Films Councils and from many state and local groups in all sections of the country have come similar resolutions attesting to the general appreciation of recent motion picture fare and encouraging the producers in their efforts to produce films which have permanent worth as well as a transitory entertainment value.

Council Expands Program

The Better Films Council of New Rochelle is expanding its motion picture program for the coming year. Under the direction of a committee composed of Rev. Robert R. Hartley, Clifford S. Bradford and David Brockway it is planning to arouse the entire public to motion picture appreciation and as a first means towards that end has asked every organization connected with the Council to present at least one program on motion pictures during the year, discussing their social, educational and psychological angles.

FILMDOM BIDS HEARTY WELCOME TO FAMOUS 5-YEAR OLD RECRUIT

March 29th will forever be a red letter day in the life of Wallace Beery and in the history of the Metro-Goldwyn-Mayer studios.

Wallace Beery persuades Carol Ann to make her debut in the films.

For to Metro it brought a new film recruit and to Beery the realization of his fondest dream. His five-year-old daughter, Carol Ann, joined the ranks of professional film players.

For a long time it has been an open secret that Mr. Beery wanted Carol Ann to be an actress. But although he has allowed her to spend a lot of time in the studios he has never tried to persuade her.

Then March 29th arrived and a little girl just Carol Ann's age was wanted to play a bit in Mr. Beery's new picture, *China Seas*. The chance seemed too good to be resisted. Mr. Beery loosed his powers of persuasion. "Honey, there's a little girl in this picture that looks just like you and I thought maybe if you weren't too busy you'd like to pretend you're that little girl," he said coaxingly to Carol Ann. Then he waited nervously for the result. Carol Ann's eyes sparkled. She nodded an affirmative. The die was cast. Triumphantly her father carried her off to the business office before she could change her mind.

There she penned her name—half written, half printed—to a player's contract. A few minutes later she was back on the lot and cameras were clicking and sound apparatus recording. Carol Ann Beery had made her debut.

OUT FROM HOLLYWOOD

By Mrs. Thomas G. Winter

Associate Director of Public Relations, M. P. P. D. A.

Producers and public alike were startled by the enthusiasm with which *One Night of Love* swept the country. Now *Naughty Marietta* is repeating this success at home, while its first showing in London was greeted by cheers that contradicted the idea of "British reserve." Naturally producers are saying, "So that's what the public wants"—something that has the swing and swiftness and color of a revue, that has enough of romance to make one's pulses beat, and that has really good music, not blare and syncopation, but melody. Some directors are agreeing with Ernst Lubitsch that the public has grown "opera conscious," and many studios are preparing to satisfy this notable demand. Here are some of the opera stars that have recently been added to Hollywood's list. Paramount has signed up Jan Kiepura (the Polish tenor who starred in *Be Mine Tonight*), Mary Ellis, Gladys Swarthout, Helen Jepson and Kitty Carlisle. Metro-Goldwyn-Mayer has secured Nelson Eddy, Grace Moore, Jeanette MacDonald and Marian Talley. Radio has Lily Pons. Twentieth Century is planning an elaborate production, perhaps titled *The Diamond Horseshoe* and perhaps starring Lawrence Tibbett. Meanwhile, also, M-G-M's *Johann Strauss* promises something rather magnificent, with the beloved Strauss music, backed by elaborate ballets and the lovely costumes of a hundred years ago. At the same time Columbia's new presentation of Grace Moore in *Love Me Forever* nears completion. It carries arias from *La Boheme*—with much more elaboration of presentation than was given to *One Night of Love. Top Hat* at RKO gives another chance to Astaire and Ginger Rogers, linking songs with their dancing. *Hooray for Love* will have songs by Irving Berlin and tap dancing by Bill Robinson—while *The Great Ziegfeld* (very spectacular, M-G-M, with Wm. Powell and Billie Burke) and Fox's *Redheads on Parade* approach the extravaganza type.

Can you mingle the spectacular with a spiritual impulse? That is the thing Cecil De Mille has occasionaly done with success. In *The Crusades* with Coeur de Lion as hero, he has a particularly fortunate subject for that blending of color, romance, gorgeousness, with the religious impulse. *She* at RKO is a still more imaginative effort—with an immense and fantastic background that suggests those mysterious dead races, the

(*Continued on Page* 5)

"Les Miserables" Marks The Start Of New Plan

(*Continued from Page* 1)

teacher, with a view to using the film to stimulate and vitalize the pupils' interest in literature.

A teacher of the social sciences, a teacher of history, a teacher of French and a teacher of English will collaborate on the *Les Miserables* guide, which will be adapted to use in the classrooms where each of these subjects is taught.

In the making of future study guides a similar method will be followed. The project will continue, however, to be under the general direction of Dr. William Lewin, formerly Chairman of the Photoplay Appreciation Committee of the National Council of Teachers of English, now chairman of the Motion Picture Committee for the Department of Secondary Education of the National Education Association. Associated with him are President Ernest E. Lewis of the Department of Secondary School Education, who is a teacher of history in Evander Childs High School in New York City, Dr. Max J. Herzberg, principal of Weequahic High School in Newark, New Jersey, who will continue to edit the guides, and many of those who have contributed to the past development of this program.

Les Miserables, produced by United Artists, the first film to be chosen for one of the new type guides, has been extolled by professionals and lay critics as one of the finest pictures filmed in recent years.

Reviews Pictures and Charges for Service

Not only does the Council of Religious Education of Lincoln, Nebraska, issue a weekly motion picture bulletin carrying evaluations of local films, but it has trained the theatregoers of Lincoln to value the service so highly that they actually subscribe for it.

A payment of one and a half dollars brings the bulletin to the householder's door for the 40 weeks of the regular motion picture season. A trial subscription at 50 cents gives picture enthusiasts a twelve-week sample.

Reviews are compiled from the reports of several national character rating agencies.

The Editor Apologizes

The editor apologizes for the reference to *The Iron Duke* in the last issue of *The Motion Picture and the Family* as a United Artists' film. This production, starring George Arliss, reviewed by Dr. LeSourd, is recognized as an important addition to the recent list of films with an historical background. It was filmed by Gaumont-British.

Little America Pays Tribute To Film Merit

In so-called civilized communities motion pictures may be variously regarded as an amusement, an education or a means of moral uplift, but in the swirling wastes of Little Antarctica there is no divergence of opinion about them. They are frankly recognized as a combination of all three.

"Motion pictures were perhaps the greatest influence in camp in maintaining the high morale of the men," wrote John L. Hermann, operator of the Paramount-Penguin Theatre in Little America to Will H. Hays, president of the Motion Picture Producers and Distributors of America as he dismantled the world's coldest motion picture auditorium preparatory to returning home with the Byrd Expedition.

His letter, dated January 30th, and just received in New York after protracted journeyings over the Antarctic ice floes, is probably one of the most remarkable attestations to the worth of motion pictures ever penned.

"Although the value of motion pictures to the civilized world is well recognized, I dare say that the industry is of even greater value to the well-being and contentment of individuals far-removed from civilization," Mr. Hermann wrote. "Such blights as melancholia or ennui were made impossible by the pleasing entertainment furnished to the men."

The sound pictures taken by the Byrd Expedition to the Antarctic and exhibited at the Paramount-Penguin, were loaned by the major producers and were the first sound pictures ever shown south of the Antarctic Circle.

Students' Trio Wins Cleopatra Scholarships

(*Continued from Page* 1)

solation for failing to achieve the larger awards.

Contest judges who determined the relative merits of the 3,000-word essays were Frances Taylor Patterson, professor of photoplay appreciation at Columbia University; Richard H. Waldo, president of the McClure Newspaper Syndicate; Lee F. Hanmer, director of the Recreation Department of the Russell Sage Foundation; Dr. William Lewin, Chairman of the Photoplay Appreciation Committee of the Department of Secondary Schools of the National Education Association, and Mr. De Mille.

So successful was the contest that Mr. De Mille is planning to inaugurate a similar one in connection with his great historical spectacle, *The Crusades*, now in the filming.

WHO'S WHO IN BETTER FILMS

Out on the West Coast when reference is made to pioneers in Better Films activities the thoughts of many people turn almost automatically to Mrs. Richard Ralph Russel, for the past six years National Chairman of Films for the Daughters of the American Revolution.

Not only has Mrs. Russel for a half dozen years spread far and wide news of worthwhile films. As long as 12 years ago she was writing articles on motion pictures for both American and British magazines and newspapers—for her close proximity to the film capital has made her a long-time film enthusiast.

A graduate of the University of Missouri, Mrs. Russel holds the degree of Bachelor of both Arts and Science and of Master of Arts. She is a member of Kappa Kappa Gamma fraternity of the university and, of course, she specialized in journalism. Now she heads the department of journalism of Holmby Junior College of West Los Angeles.

For the past two years Mrs. Russel has issued a weekly postcard review of films to help members of the D. A. R. select their film entertainment discriminatingly. She also assists with the joint reviews of the West Coast Previewing groups.

Back in 1934 one of the delegates to the Continental Congress of the D. A. R. thought it might be a good idea to abolish the Better Films activities of the organization. Mindful of the work Mrs. Russel had done, the delegates rose up and defeated the resolution en masse. There were only two votes for it—that of the proponent and one other.

Shirley Temple Plays a Good Samaritan Role

By proxy Shirley Temple played a Good Samaritan role March 18th in New York City when a benefit performance of *The Little Colonel* was given for the New York Infirmary for Women and Children at the Radio City Music Hall.

Lured by her golden curls and intriguing dimples thousands of boys and girls, men and women thronged to the Music Hall to see *The Little Colonel* and incidentally to add many hundreds of dollars to the treasury of the Infirmary.

Miss Mary Johnston, daughter of the Annie Fellows Johnston who wrote *The Little Colonel*, was a guest of honor at the benefit and at a tea which preceded it.

"Swell" and "Lousy" Gone From Vocabulary

Pupils of the Isaac E. Young Junior High School of New Rochelle, New York, have eliminated from their film vocabulary such expressions as "swell" and "lousy." Through the stimulus of photoplay appreciation courses which David Brockway, faculty member, has introduced they evaluate films, instead, as "interesting," "logical," "common-place" or "cheap." Members of his Photoplay Club of ninth grade students see pictures three times and then rate them on a chart as to fundamental idea, story structure, character, settings and photography, dialogue, ethical and social values, acting, diction, direction and enjoyment.

Why the Bookmarks

The following reasons are given by the Cleveland Public Library for the selection of films for this month's bookmarks (which may be found on page 7):

Man of Aran **because of the simplicity, naturalness and great beauty of the picture and because the film offers an opportunity to call attention to some of the wealth of Irish literature.**

Laddie **because it combines excellent entertainment value with stress on one of the noblest and most necessary of occupations, farming, thus offering a chance to feature some excellent novels of the soil.**

Ruggles of Red Gap **because it is a homely American classic, typical of its period, and because of the excellence of film, book and cast—not forgetting the superb acting of Charles Laughton.**

Dog of Flanders **because the book from which it was made is a children's classic, because of the excellence and entertainment value of the film and because it fosters interest in animals.**

My Heart Is Calling **because of its fine music, the poetic beauty of its direction and the chance it offers to suggest books about the music world.**

A Clubwoman Chats On New Trend in Films

(*Continued from Page* 2)

by comedy is the screen adaptation of Erle S. Gardner's *The Case of the Curious Bride*, a story sufficiently exciting to keep an audience guessing to the end as to the identity of the guilty person. We find Allen Jenkins' comedy good, due to more restraint in his acting than he showed in his last picture, *While the Patient Slept.*

One New York Night, based on the stage pay, *Order Please,* and originally titled *Mystery in Room* 309, is an absorbing and delightfully amusing story in which sly fun is poked at the apparently casual attitude of New York City towards its murders. Taut suspense and plenty of laughter help to place this mystery high on the entertainment list and Franchot Tone again proves that comedy is his metier as he did in *Lives of a Bengal Lancer.*

Fine Family Fare

The title of Columbia's *Unwelcome Stranger* gives little indication of the high entertainment value of the picture for both family and Junior Matinee audiences. The story revolves around a crippled orphan boy and, as one reviewer said "his eagerness for love and appreciation carries an effective and timely lesson for everyone."

The two outstanding films of the month that carry a serious theme are unquestionably *Private Worlds* and *Black Fury.* The former is a deeply moving story of emotional conflicts flavored with drama and romance, with a modern psychiatric hospital for its setting. Here is one of the unexplored fields we had in mind as we sat down to discuss the current films and we register high words of praise for the vivid treatment accorded the picture and the note of hope that runs throughout the story. A word of appreciaton must be given to the French actor, Charles Boyer, and to Claudette Colbert, for the very competent handling of their difficult roles.

Black Fury is undoubtedly the most ambitious social document yet produced on the screen and outlines in thrilling and realistic manner a story of labor troubles in a coal mining district. Superbly acted by Paul Muni and marvelously photographed it presents in gripping manner a very live queston of the day. Any picture which brings before the public social injustice whether perpetrated by capital or labor is valuable. Outstanding in its truth and vitality, we salute it.

A word of greeting should also go to the first *George White's Scandals* ever recommended for family consumption. It offers the best possible illustration of the effort being made by producers to give wholesome entertainment to the public. We recall the objectionable features of the 1934

(*Continued on page* 5)

Lessons From The Movies

(*Continued on page* 2)

kindly, for a kindly spirit tempered with ideals of justice is a sound basis for real usefulness in life.

One will laugh heartily at the episodes in this picture but think seriously on its practical philosophy.

LADDIE

(*RKO-Radio*)

This picture glorifies the virtues of rural life at its best and dignifies the vocation of farming. Through it one enters sympathetically into farm life and farm activities, and senses the pride which a farmer feels in his own important field of usefulness.

The dramatic contrast is afforded through the emphasis upon the kindliness and simplicity of the Stantons as opposed to the haughtiness and self-centeredness of the Pryors. Laddie Stanton is the farmer at his best. He refuses to alter his plan of life or forsake the famly vocation even at the risk of losing forever Pamela Pryor, whose father scorns farmers as mere serfs.

Little sister adds much to the interest and meaning of the picture. Her frankness is wholesome, and her childlike faith in prayer lends inspiration.

Through this picture one comes to a new appreciation of the dignity of work, the sacredness and beauty of family life and the glory of a love based on admiration of inherent qualities of character.

VANESSA

(*M.-G.-M.*)

Part of the mystery of life lies in those chance occurrences which reshape its whole direction. This picture portrays apparently unavoidable misunderstandings which separated for years the lives of two devoted lovers. On the eve of their marriage, Vanessa jumped to the conclusion that Benje had, through cowardice, left her father to burn to death after rescuing her from their burning home. When Vanessa learned the truth about her father's heart trouble, she discovered that her lover, convinced that he had lost her, had married, while irresponsibly drunk, the coarse daughter of an inn-keeper. Almost in desperation, Vanessa then married a man she did not love. Benje was divorced from his irresponsible wife, but Vanessa remained with her insane husband until he died.

People are so foolish! Lack of poise, a false emphasis on pride, drinking to forget, which makes one incapable of wise decisions, impetuous actions without regard to probable outcomes—these are the bases of as much unhappiness in the world at large as they were to Vanessa and Benje. Wisdom, however, is not a gift, but a discipline. The desire for discipline is the beginning of wisdom.

BLACK FURY

(*First National*)

Life in coal mining regions is black—almost as black as the coal itself. Low wages, hard and dan-

(*Continued on Page* 7)

FRANKIE TURNS TEACHER TO JUNIOR ENTHUSIASTS

Twelve-year-old film star discourses on "Dog of Flanders" to pupils of the Lincoln School.

The scene: the RKO projection room in Radio City Music Hall, New York City.

Actors in the drama, 26 boys and girls from the 5th grade of the Lincoln School, New York City. In the background their smiling teacher, Tompsie Baxter. And very much in the foreground, with the eager-faced boys and girls clustering around him, young Frankie Thomas, star of *Dog of Flanders.*

From the intentness of the small faces it is evident that motion picture secrets are being given away.

"Did the pedler whip the dog?" someone asks Frankie.

"No," the whip was made of cotton so the dog could not feel it," Frankie answers, and the illusion that the motion pictures foster cruelty to animals even for dramatic effect is promptly dispelled.

"Did the dog really jump on the man?" says another.

And the answer comes, "Oh, yes, that was a real fight, but the suit the man wore was padded, so the dog could not hurt him."

(*Continued on Page* 6)

A CLUBWOMAN CHATS ON CURRENT FILM TRENDS

(*Continued from Page* 4)

Scandals and are glad to give our whole hearted approval to the gay and amusing musical production of 1935, with its beautiful settings, elaborate costumes, clean humor and clever dancing.

The highy commendable work of two experimental theatres that have added much to the public enjoyment must have our belated word of approval. These are the Trans-Lux Theatres and the more recently opened Bijou Theatre in New York, home of the all-cartoon and comedy program.

The Trans-Lux Theatres carry newsreel topics in addition to cartoons and short subjects. Inexpensive admissions plus carefully selected programs appropriate for the entire family make these theatres centers of enjoyment and relaxation for everyone. The programs are from an hour to an hour and a half in length. One difference worth noting between the two theatres is that the Trans-Lux usually draws an adolescent and adult audience while the Bijou specializes in children's groups and birthday parties. It's a cheering sound to hear the children's laughter as they watch the antics of Mickey Mouse or the spinach-eating prowess of Popeye, the Sailor.

Family films of the month include:

George White's Scandals of 1935 (Fox), *Naughty Marietta* (M-G-M), *Traveling Saleslady* (First National), *Unwelcome Stranger* (Columbia), (Junior Matinee), *West Point of the Air*, (M-G-M).

These are commended for adults and young people:

Black Fury (First National), *The Case of the Curious Bride* (First National), *Hold 'Em Yale* (Paramount), *One New York Night* (M-G-M), *Private Worlds* (Paramount), *$10 Raise* (Fox), *The Wedding Night* (United Artists).

Out From Hollywood

(*Continued from page* 3)

Mayan and Aztec. It is full of suggestions of the psychic and esoteric interpretation of life.

Anything that features Greta Garbo is built rather on spectacular gorgeousness, and anything that Tolstoi writes has a spiritual meaning behind its drama. So *Anna Karenina* perhaps belongs here. It is, of course, one of the famous stories of all time, both tragic and gorgeous. The "sets" at M-G-M are lovely, dignified, harmonious, impressive. And the cast includes not only Garbo, but Fredric March (who in his rendering of Jean Valjean in *Les Miserables* has stepped to the very top of his profession), Basil Rathbone, May Robson, and little Freddie Bartholomew, who captured the hearts of the world as little David Copperfield.

Richelieu will be released almost immediately by 20th Century United Artists. In it George Arliss finds a field that is better adapted to him, probably, than anything he has done since *Disraeli.* The foxy, wise politician-churchman who twisted human beings around his fingers, used a shabby king as the focus about which he could build a great nation, dreamed a great dream and achieved it ruthlessly, is delightfully presented. Incidentally, of course, there is romance, and the pageantry of courts.

China seems to engage the attention of the world. *China Seas* at Metro-Goldwyn-Mayer, a tumultuous and vivid setting; *Oil for the Lamps of China* at Warner Bros.-First National, with its twisting, crowded streets and huddles of chattering orientals, both look very engaging as one visits the studios.

And one must not forget *The Farmer Takes a Wife* at Fox, Janet Gaynor's new picture (and all the world seems to go to see Janet Gaynor). This has a very interesting theme—the struggle of a rural population between the old fashioned canal and the new "iron horse" of the railway.

There is a tremendous amount going on in the studios. We visited sets of eight pictures the other day in one studio alone.

And while this goes to print you are on tiptoes to see the immediate releases, *Midsummer Night's Dream*, the most imaginative; *Les Miserables*, the most deeply spiritual and most phenomenal in artistic qualities; *Becky Sharp*, the first feature production of the new color process.

April 28th Los Angeles is to inaugurate a Boys' Week, when boys will occupy positions of civic administration. Beverly Hills (where many motion picture folk live, adjacent to Hollywood) will share in this activity. It is expected that Jackie Cooper will then be mayor and Mickey Rooney fire chief. Freddie Bartholomew's chief and ardent desire in life is to be Chief of Police—a desire that seems likely to be realized. Honest-to-goodness boys!

Frankie Turns Teacher To Junior Group

(*Continued from page 5*)

"Was the cart very heavy when you went up the hill?" says another juvenile questioner. And Frankie replies, "Well, of course the milk cans were empty—but still we had a hard time."

"How did they take the cathedral scene?" The reply: "That wasn't a real cathedral. It was on the set"—and gradually in the minds of the boys and girls grows up a conception of the subtle art and the prolonged preparation which go into the creation of a motion picture production.

Then Miss Baxter takes the stage and the discussion veers from the mechanics of making the picture to the lessons to be derived from it.

The whole project is a high point in a successful experiment Miss Baxter has been conducting for several months to enable her pupils to study the world through the eyes of the motion picture and the ears of the radio. Begun as a summer school innovation it has continued through the school year because it proved so popular with the children. Textbooks have not been abolished, but their teachings have been supplemented through the use of the neighborhood theatre and local broadcasting studios as experimental laboratories.

Not only have the children tuned in on the broadcasts; they have seen them made in the studio. And while they have not actually seen pictures in the making, they have discussed in their classroom the films they have seen in the theatre and have talked over, with people like young Frankie, who were "in the know," methods of picture production.

And out of their experimentation they have not only made geography and literature and nature study more vivid. They have also learned lessons that will make a deep impress on their characters.

For example, in their discussion of *Dog of Flanders*, Miss Baxter's final question was: "Did you feel sure that Nello would win the art contest before you read all the book and before you saw the whole picture?"

And the answers, crowdng each upon the other, so eager were the children to express their points of view, were: "I thought he was going to win because Maria had so much faith in him." "I was sure he would win because he spent most of his time on the drawing." "I had an idea he would win because he worked so hard." And as a finale: "He prayed to be a painter. I think that's what made him win."

Then the spotlight switched back to Frankie and there was one more question: "Did you eat that food afterwards?" "The food at the party that the girl gave me?" said Frankie. "I sneaked one of the cookies."

Stripped of some of his spurious glamour, but all the more beloved of the children in consequence, Frankie stood revealed not as a dignified young actor but as a real American boy!

FILMS FOR THE PUPIL AND TEACHER

By **William Lewin, Ph.D.,**

Author of "Photoplay Appreciation in American High Schools"

Each month, increasing thousands of educators from coast to coast are added to the ranks of those who realize that a new day has dawned in the realm of the photoplay. With Shakespeare, Barrie, Dickens, Tolstoy, Victor Hugo, grand opera and light opera coming to the smallest neighborhood photoplay houses, we have evidence that popular taste, to say the least, is moving up a peg. Many thousands of schools have introduced new units of photoplay appreciation. Mass attendance at selected programs is becoming the order of the day. Encouraged by such support, producers are sincerely striving to provide a greater number of features worthy of classroom discussion. As each new picture of cultural value appears, the chorus of educational approval grows louder and clearer. The applause becomes the articulate expression of a definite movement that is sweeping the country.

LES MISERABLES
(*United Artists*)

The outstanding photoplay of this spring, from the viewpoint of the educator, is the screen version of *Les Miserables*, and it is almost a foregone conclusion that Warner's Max Reinhardt production of *A Midsummer Night's Dream* will be, from the same point of view, the outstanding hit of the summer—both early and (quite appropriately) midsummer. Both are in the tradition of *Little Women* and *David Copperfield;* they should be on the "must" list of every student and every teacher.

An authoritative classroom guide for the discussion of *Les Miserables* has been prepared under the supervision of Max J. Herzberg, principal of Weequahic High School at Newark, with suggestions of interest to teachers of English, French and the social sciences. It need therefore only be said here that the brilliant acting of Fredric March and Charles Laughton, the imaginative direction of Richard Boleslawski, and the script of W. P. Lipscomb have done justice to Hugo's classic and have added a new laurel to the many already won by Darryl Zanuck as a producer.

LIFE BEGINS AT FORTY
(*Fox*)

One of the finest examples of cinematic comedy among current photopays is the scene in *Life Begins at Forty* where Will Rogers plays a joke on a lazy helper (Slim Summerville) when he dozes off. By painting the sleepy-head's eyeglasses black and making him think it is night-time when he awakes, and then sending him home with a flashlight in broad daylight, Will, as a country editor, creates some entertaining news. A good deal of wholesome satire on small-town politics and on human foibles in general have been very entertainingly substituted by the producers for Professor Pitkin's material. Ideals of restraint in the face of injustice, common sense and humor as weapons instead of force, and the triumph of honesty over hypocrisy are portrayed with many a laugh. Mr. Rogers, as usual, helps the course of young love to run smooth and adds another ingenue to the list of those he has aided by his usual formula—a hypodermic injection of common horse sense administered with a shrewd perception of obvious circumstances, to which love is blind. As to Mr. Rogers' acting, it may be said that he presents a country editor as Will Rogers. The entertainment is thus sure-fire.

NAUGHTY MARIETTA
(*M-G-M*)

A new era of light opera on the screen is ushered in by this excellent version of Victor Herbert's classic. The ingredients of the success of this production are the supervision of Hunt Stromberg, the direction of W. S. Van Dyke, the singing of Jeanette MacDonald and Nelson Eddy and the unmatched technical staff of M-G-M. To teachers of music the success of *Marietta* means that opera has definitely reached the screen and that we may expect some grand fortissimo singing soon in our neighborhood theatres. Thus is musical entertainment attaining higher levels and good taste being democratized.

MYSTERY OF EDWIN DROOD
(*Universal*)

Students of Dickens will find in this version of the great author's unfinished novel much food for discussion. Claude Rains presents here another of his extraordinary portrayals of weird characters that grip and terrify.

LITTLE COLONEL
(*Fox*)

Even little children will enjoy discussing this latest picture featuring Shirley Temple. Simple in plot, without undue excitement, the production is nevertheless entertaining to young and old alike—but especially to Young America.

PRIVATE WORLDS
(*Paramount*)

If every teacher in the world could see *Private Worlds*, it is likely that education would be significantly improved. Here is an object lesson, taught by Claudette Colbert, in the fine art of winning the confidence of those who must be taught to face the world with new courage in the battle of life. The scene is a hospital for psychiatric cases and the story illustrates the dictum that there is little difference, after all, between those who are sane and those who are not so sane. A daring theme, brilliantly handled and skillfully produced.

"MAN OF ARAN"

"But men must work, and women must
weep,
Though storms be sudden, and waters deep."—*Kingsley*

Men Against the Sea
Read of Them in These Books
THE..............................PUBLIC LIBRARY

OFF IRELAND'S COAST

- The Aran Islands, by *Synge*
- The Islandman, by *O'Crohan*
- Twenty Years A-growing, by *O'Sullivan*

"MEN AGAINST THE SEA"

- Riders to the Sea, by *Synge*
- The Way It Was with Them, by *O'Donnell*
- Captains Courageous, by *Kipling*
- Morning Tide, by *Gunn*
- The Book of the Gloucester Fishermen, by *Connolly*
- Toilers of the Sea, by *Hugo*
- Men, Fish and Boats, by *Stanford*

THE EMERALD ISLE

- In Search of Ireland, by *Morton*
- The Road Round Ireland, by *Colum*
- Cross Roads in Ireland, by *Colum*

STORIES OF IRELAND

- Adrigoole, by *O'Donnell*
- The Crock of Gold, by *Stephens*
- A Nest of Simple Folk, by *O'Faolain*
- The Curse of the Wise Woman, by *Dunsany*
- The Sea Wall, by *Strong*

Printed through the courtesy
of the
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(Name of Theatre)
Presenting
"MAN OF ARAN"

Broadcast Film Data In Manitowoc, Wis.

Because its manager so enthusiastically endorsed the work of the local Better Films Council, the Mikadow Theatre of Manitowoc, Wisconsin, allows the use of its broadcasting station for weekly broadcasts on the merits of local films. In this way the Council keeps Manitowoc film patrons up to date on all developments in the motion picture world. Incidentally local theatres vie with each other for the privilege of using in their advertisements the slogan "Approved by the Council," which is granted to them if the films they are playing have found favor with the Council's previewing committee.

CLEVELAND LIBRARY PRESENTS FIVE BOOKMARKS

Libraries are welcome to make use of bookmarks printed below, inserting their own name in the space left for that purpose

"RUGGLES OF RED GAP"

"A man's a man for a' that!"

Some Books Suggested by

THE.......................... PUBLIC LIBRARY

THE "RED GAP" STORIES

by *Harry Leon Wilson*

Ruggles of Red Gap
Somewhere in Red Gap
Ma Pettingill

WESTERN DAYS AND WAYS

Desert Wife, by *Faunce*
The Virginian, by *Wister*
Trails Through the Golden West, by *Frothingham*
Happy Hawkins, by *Wason*
A Cowman's Wife, by *Rak*

"ALL MEN ARE CREATED EQUAL"

The Gettysburg Address, by *Abraham Lincoln*

FAMOUS IMMIGRANTS

From Immigrant to Inventor, by *Michael Pupin*
The Soul of an Immigrant, by *Panunzio*
The Iron Puddler, by *Davis*
The Promised Land, by *Mary Antin*
Charles Proteus Steinmetz, by *Hammond*
The Story of My Boyhood and Youth, by *John Muir*

STORIES OF INN KEEPERS

Sky-Line Inn, by *Haines*
Sorrell and Son, by *Deeping*
The Golden Snail, by *MacClure*
Work of Art, by *Lewis*

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(Name of Theatre)

Presenting

"RUGGLES OF RED GAP"

"A DOG OF FLANDERS"

"Once win a dog's love, his life long
He is your friend, a hero strong."

You Will Enjoy These Books About "Man's Best Friend—the Dog"

THE.......................... PUBLIC LIBRARY

SOME FAMOUS DOG STORIES

A Dog of Flanders, by *Ouida*
Lad, by *Terhune*
Greyfriars Bobby, by *Atkinson*
Jock the Scot, by *Rosman*
Poilu, a Dog of Raubaix, by *Atkinson*
Bob, Son of Battle, by *Atkinson*

WELL LOVED DOGS

Igloo (Admiral Byrd's Dog), by *Walden*
Portrait of a Dog, by *De La Roche*
Stickeen, by *Muir*
Rags, a Dog Who Went to War, by *Rohan*
Flush (the Brownings' Dog), by *Woolf*

THE HOME OF NELLO AND RUBENS

Flanders and Hainault, by *Holland*
Many-Colored Belgium, by *Clark*
Belgium, Old and New, by *Edwards*

PETER PAUL RUBENS

Rubens, Painter and Diplomat, by *Cammaerts*
Sir Peter Paul Rubens, by *Bertram*
Rubens, by *Bensusan*

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(Name of Theatre)

Presenting

"A DOG OF FLANDERS"

"MY HEART IS CALLING"

The trials and final success of a young opera star

Some Related Reading Suggested by

THE.......................... PUBLIC LIBRARY

WANDERING PLAYERS

The Good Companions, by *Priestley*
Song Bird, by *Cleugh*
Three-a-Day, by *Heyward*
The Black Angels, by *Lovelace*
Broome Stages, by *Dane*
The Entertaining Angel, by *Webster*

AN OPERA ABOUT A SINGER

Tosca in "Stories of the Great Operas," by *Newman*
Tosca in "Complete Opera Book," by *Kobbe*

SOME FAMOUS MEN SINGERS

Wings of Song, by *Caruso*
Jean de Reszke and the Great Days of Opera, by *Leiser*
John McCormack; His Own Life Story
Man and Mask; Forty Years in the Life of a Singer, by *Chaliapin*

ROMANTIC MONTE CARLO

The Coast of Pleasure, by *Richards*
Lure of Monte Carlo, by *Williamson*
The Wizard of Monte Carlo, by *Corti*
Romance of Monte Carlo, by *Kingston*

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(Name of Theatre)

Presenting

"MY HEART IS CALLING"

"LADDIE"

"Happy the man who, far from cares of business,
Works his ancestral acres."

Farming—Man's Most Important Labor
Enjoyable Books Suggested by

THE CLEVELAND PUBLIC LIBRARY

THE CALL OF THE LAND
In Fiction

Laddie, by *Porter*
Green Bush, by *Frederick*
Once a Wilderness, by *Pound*
The Farm, by *Bromfield*
Giants in the Earth, by *Rolvaag*
As the Earth Turns, by *Carroll*

BACK TO THE FARM

A Living from the Land, by *Duryee*
Sand in My Shoes, by *Ripley*
The Barter Lady, by *Harris*
An Abandoned Orchard, by *Risley*
Flight from the City, by *Borsodi*

LITTLE SISTERS

"Little Sister" in "Laddie"
Bun in "Land Spell," by *Carroll*
Amy in "Little Women," by *Alcott*
Jane in "Seventeen," by *Tarkington*
Kathleen in "Mother Carey's Chickens," by *Wiggin*
Biddy in "Worth Remembering," by *James*

THE CREATOR OF "LADDIE"

Gene Stratton Porter in "Women Who Make Our Novels," *Overton*
Lady of the Limberlost, by *Meehan*

Printed through the courtesy of the

....

(Name of Theatre)

Presenting

"LADDIE"

Lessons From The Movies

(*Continued from page 5*)

gerous work, poor living conditions, hopelessness as far as bettering themselves is concerned, suggest the plight of those who provide coal for the homes, offices and industries of the country.

This picture tells the story rather vividly. The basic conflict in this drama is the relation between capital and labor, complicated by the presence of individuals who profit by inciting trouble. An agreement between owners and miners is not wholly satisfactory to either group and a strike-breaking organization sees its opportunity to stir up trouble by fanning into flame the dissatisfaction of the miners. Then follows an illuminating exhibition of the brutality and ruthlessness of industrial warfare. The picture is thoroughly convincing in its condemnation of brute force, and its appeal to cooperation for mutual welfare.

One can, through this picture, enter sympathetically into the life and spirit of the miners, and those who see it will have a new interest in all who are dependent for their livelihood on the production of coal.

EVENSONG

(*Gaumont-British*)

The daring of youth lifted an Irish girl from her little country home to fame in a great city. Maggie worked to attain her goal and when she became Irela, "the Queen of Song," she dedicated herself to the enrichment of the lives of others through the inspiration of her voice. Popularity and fortune were hers.

The man who helped her to get her start grew jealous of her and demanded that she sacrifice her career for his. When she refused, he decided to kill her, but the melody of her voice convinced him that she must live to give beauty to the world.

Thwarted in love because of the war, she lived on alone. Then came the problem of growing old gracefully. Like so many people she refused to give way to others who were younger, refused to recognize the deterioration of her voice, refused to quit the stage and when her friends insisted on her retirement she hated them. The fighting spirit of her youth continued to the end, but the tragedy of her closing days lay in her lack of wisdom in failing to recognize and encourage the oncoming generation.

Issues Film Bulletins To Local Schools

If they have not achieved the distinction already, boys and girls in the public and parochial schools of East St. Louis, Missouri, will soon be better informed on current films than most of their fellow students throughout the United States. The reason is to be found in a film bulletin service begun in February by the Better Films Council. This regularly carries news of current films to all the schools of the city.

Three versions are issued, one adapted to children of grade school age; the other to junior and senior high school children.

The bulletins are made on a lettergraph purchased by the Council with the proceeds of a recent bridge party, which the members consider easily their most valuable bit of communal property.

Since January, 1934, when it was organized under the sponsorship of the East St. Louis Wednesday Club and the General Federation of Women's Clubs, the East St. Louis Council has been making history.

Among its activities are a weekly previewing service under the direction of Mrs. John E. Weese, which covers all first run theatres, issuance of a weekly bulletin to 12 community centres giving rating and audience suitability of current films locally played and a weekly radio broadcast through Station KWK, St. Louis, which embraces a brief resume of all pictures at first run theatres or on Family Night programs. The Council has also been responsible for the introduction of Family Nights in local theatres. Miss Elsie M. Clanahan is president.

Countries Study U. S. Methods

That civic and educational groups in many parts of the world are finding it advantageous to study American methods of stimulating appreciation of good films is indicated by the month's records of the International Federation of Catholic Alumnae and also by the subscription list for *The Motion Picture and the Family*.

Checks for subscriptions to the monthly previewing service of the International Federation of Catholic Alumnae arrived this month from Calcutta, India, and Napoopoo, Hawaii.

Requests to be placed on the mailing lists for *The Motion Picture and the Family* were received from such remote points as Madras, India, Ceylon, South Africa and Australia, as well as from the Public Library in La Platta, Argentina, and the Oxford Library in Oxfod, England, and the influx seems just beginning.

RUTHERFORD JUNIOR GROUP MAKES MODEL FILM SET

New Jersey Cinema Clubs study problems of filming "Barretts of Wimpole Street."

There is one prize possession with which the girls and boys of the Cinema Study Club and Junior Better Films group of Rutherford, New Jersey, would not part at any price.

That is a working model of the principal stage set for *The Barretts of Wimpole Street*. Complete to the most meticulous detail, with a replica of all the players taking part in the scene and a tiny camera and microphone in just the right positions, the stage set was built by the boys and girls so that they might get a better concept of some of the actual problems of picture production.

The scene chosen for this purpose was that in which Papa Barrett forces Henrietta to swear on the Bible that she will never see Captain Surtees Cook again. Even to the miniature Bible with its gilt edge and the tiny clock with its hands at the correct hour, the model is like the film.

Robert Van Voorhies made the frame for the setting, Gerald Smith executed the microphone, camera, lights and clock and Lois Huesmann, Betty Brooks, Ruth Meyer and Margaret Huesmann were responsible for the fittings and furnishings of the tiny apartment.

The boys and girls are members of the two cinema study groups which have worked for a period of several years under the direction of Mrs. Alvin Herald. They are recognized as one of the outstanding junior groups in the United States.

Ill. Clubwomen Meet In Picture Theatre

Because of the excellent cooperation developed between the Illinois Federation of Women's Clubs and the motion picture industry, the afternoon session of the recent meeting of the 22nd District, Illinois Federation of Women's Clubs, was held in a motion picture theatre in O'Fallon, the hostess town.

Mrs. John E. Weese, district chairman of Motion Pictures, gave an address, followed by a showing of *Mrs. Wiggs of the Cabbage Patch*. The film was obtained through the cooperation of the local theatre manager, Mr. Le Roy Hiles, the St. Louis Film Board of Trade and the East St. Louis Better Films Council. Miss Elsie M. Clanahan, chairman of the Better Films Council of East St. Louis, presided. She is also county film chairman.

No Denominationalism In New Norfolk Council

There is no such thing as denominationalism in the newly organized Better Films Council of Norfolk, Nebraska. Representatives of all the local churches, including the Presbyterian, Methodist, Baptist, Congregational, Episcopalian and Catholic belong. So, too, do the American Legion Auxiliary, the D. A. R., the Eastern Star, the Y. M. C. A., the high school groups and the Business and Professional Women's Club.

The purpose of the Council is defined as follows: "To sponsor better motion pictures in Norfolk; to give publicity to and urge attendance at pictures which are good."

The Norfolk Woman's Club is the sponsoring group.

Another Large National Group Studies Films

Another large national organization, the Girls' Friendly Society of the Episcopal Church, has recognized the importance of the motion picture by introducing the subject into its study program for the current year.

The object, officials of the society say, is "to develop greater discrimination about current motion pictures on the part of young people."

A series of outlines for meetings on motion pictures will be published by the Society in the fall. Included will be such live topics as "What Makes a Good Movie?" "How to Choose Your Movies," "Books in the Movies" and "Better Movies for Our Town." Reviews, discussions, trips to motion picture centres, interviews and local motion picture publicity are among methods suggested for vitalizing this program.

Although this more elaborate program will not be ready until fall, the Society is not marking time in the interim. The last issue of *The Record*, monthly magazine of the organization, carries a paragraph headed "Check Your Movies" which gives this salutary advice: "Follow the movie write-ups in your pet magazine or newspaper and after you have seen the movie check the write-up against your point of view." A list of publications carrying film information follows.

A recent issue of *Program Trails for Younger Girls*—a pamphlet issued by the Society—relates motion pictures to the reading hobbies of the girls.

For full information about the Girls' Friendly Society program address the Girls' Friendly Society, U. S. A., 386 Fourth Avenue, New York, N. Y.

To Play Special Holy Week Film

Mindful of the significance of the season, Trans-Lux Theatres' Madison Avenue House in New York and its two Brooklyn theatres—Fulton Street and Flatbush—will supplement their usual newsreel, cartoon and short subject program with *Pilgrimage to Palestine* during Holy Week. The picture, subtitled *From Bethlehem to the Mount of Olives*, will play in all three theatres, April 17-19.

South Buffalo Council Increases Its Membership

The West Seneca Parent-Teacher Association and the Home Bureau of South Buffalo are recent accessions to the membership of the South Buffalo Better Films Council.

Printed in U. S. A.

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture *and* The Family

OCT -4 1935

Comment on Current
Films by Teachers,
Educators, Community Leaders

Vol. 1 MAY 15, 1935 No. 8

Teen Age Group Shows Its Scorn Of Sexy Films

Whatever other occasion it may have for concern, the Better Films Council of Green Bay, Wisconsin, need not worry about the motion picture tastes of the "younger generation." 'Teen age boys and girls in the Franklin Junior High School, who participated in a survey conducted by the Council, betrayed a healthy scorn of "sexy" films. Gangster pictures were also on their taboo or near taboo list.

Otherwise the pupils' film preferences varied according to age. Seventh and eighth graders had a liking for westerns, mysteries and slapstick comedy. Ninth graders, having achieved greater maturity of viewpoint, were enthusiastic about musical comedy, historical and political films as well as those which placed emphasis upon social values.

For all pupils, of whatever grade, the four most popular films were *Bright Eyes* and *Little Colonel*, both starring Shirley Temple, *Little Women*, with Katharine

(*Continued on Page* 4)

Managers Help Youth to College

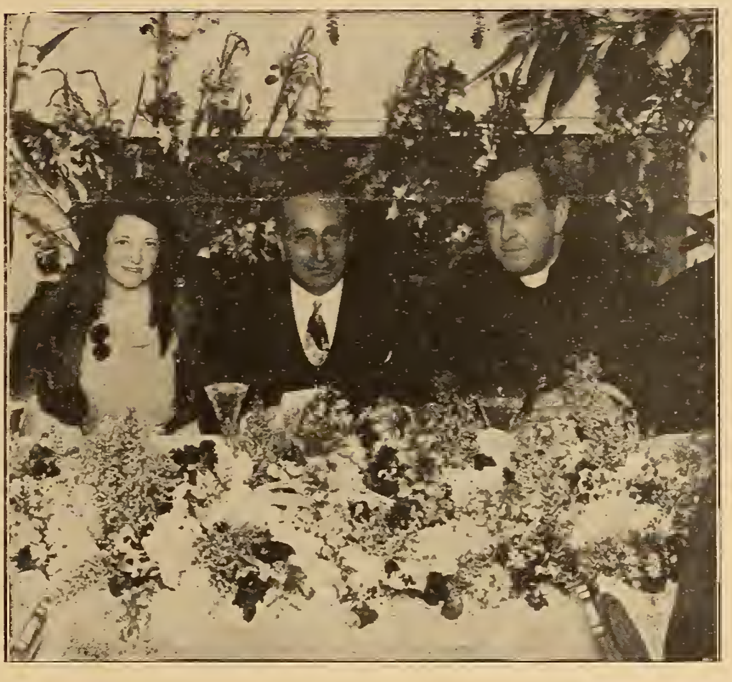
As a result of the civic-mindedness of the managers of the two neighborhood theatres in Cleveland Heights, Ohio, two of this year's Cleveland Heights High School graduates will get a start towards a college education.

Proceeds from benefit shows given by the Heights and Cedar Lee Theatres have each year for several years swelled the scholarship fund of the Women's Civic Club in Cleveland Heights. This year's shows, given during the last school vacation, were unusually successful. Both were matinees—one of *College Rhythm*, the other of *Babes in Toyland*—films purposely chosen to appeal to a youthful audience, although they were not without charm for the grown-ups.

To lend spirit to the occasion school bands played at both theatres before the showing of the film.

Mrs. O. C. Wilbraham of Cleveland Heights, who reports the project, says that a sufficient sum was realized to help at least two high school graduates—possibly more—to continue their studies.

Studios Throw Doors Wide For Envoy Of Catholic Alumnae



Mrs. James F. Looram, Chairman Motion Picture Bureau, is feted by M-G-M. Center: Louis B. Mayer; right: Bishop John J. Cantwell of Los Angeles.

"Ten million children can't be wronged by pictures if the present standard of motion picture production is kept up" was the encouraging message brought back from Los Angeles by Mrs. James F. Looram, Chairman of the Motion Picture Bureau of the International Federation of Catholic Alumnae when she returned from a trip to the West Coast to plan for a wider

(*Continued on Page* 3)

China Joins Ranks Of Better Film Recruits

Chinese residents of Peking, inspired by American example, have entered the lists to improve standards of local film entertainment. Films which glorify crime or degrade the dignity of marriage are viewed with especial distaste and the committee will seek first to abolish them. Then it will turn its attention to other problems.

Social Drama Leads In Movie Production

Social drama is today the leading theme of motion picture producers, representing 47 per cent of all feature productions, Mrs. Thomas G. Winter, associate director of Public Relations for the Motion Picture Producers and Distributors of America, has discovered. Her conclusions are based on previews

(*Continued on Page* 8)

Council Adopts District Plan

"A single Better Films Council for the entire city may function well in a city of 500,000 inhabitants or less, but for the metropolis give me district organizations" is probably what Mrs. Charles A. Tonsor, King's county motion picture representative for the New York State Federation of Women's Clubs would say if she should put her motion picture credo into words.

Mrs. Tonsor would know whereof she spoke, for the Motion Picture Council for Brooklyn which she started in March of 1934 with Mrs. Lloyd A. Rider as chairman, and which has operated on the district plan from the beginning, is

(*Continued on Page* 4)

4,500 Pupils In N. Y. City See Character Film

Character education films made their official debut as a factor in the visual education program of New York City public schools on May 10 when 4,500 school children from Manhattan and the Bronx saw a one-reel cutting from *Sooky* and afterwards debated whether Skippy should have told his father before he charged groceries to the latter's account in an endeavor to save Sooky's family from the poorhouse.

Small heads nodded and foreheads wrinkled with concentration as the boys and girls tried to figure out for themselves whether it was wrong for Skippy to march in Dr. Saunders' pre-election parade when his father was a rival candidate for Mayor in order to get Sooky into the Boone Boys, and whether Dr. Skinner was to blame for his son's reluctance to confide in him.

The program was a prelude to the showing in New York City of a series of films prepared under the direction of the Committee on Social Values in Motion Pictures, of

(*Continued on page* 2)

Plan To Make Peace Films Pay

Instituted by a group of young people in Mountain Lakes, New Jersey, is a plan to make peace pictures profitable and incidentally to use them as a powerful medium of anti-war propaganda.

'Teen age Dorothy Jones, student in the Morristown High School, is leader of the organization, which numbers 30 members and is called a League for Peace Education.

Notified in advance of the impending release of a peace picture

(*Continued on Page* 7)

Films Reviewed In Current Issue

Reviewed in this issue: *Black Fury, Cardinal Richelieu, Chasing Yesterday, Dog of Flanders, Eight Bells, Four Hours to Kill, The G Men, Hoosier Schoolmaster, The Informer, Les Miserables, Princess O'Hara, Private Worlds, The Scoundrel, Swell Head, The Unwelcome Stranger.*

4,500 Pupils In N. Y. City See Character Film

(*Continued from Page* 1)

which Dr. Howard M. Le Sourd, dean of the Graduate School of Boston University, is chairman, which are designed to teach children such fundamental traits as loyalty, kindness, team work, a sense of duty, reliability and self-control. Each film will be made the basis of classroom discussion.

Fifth and sixth grade pupils from seven schools in the Bronx and 13 schools on the West Side of Manhattan were selected for the experimental showings, which took place in the Park Plaza and Riviera Theatres—made available through the courtesy of the management of the Skouras circuit—and in the American Museum of Natural History.

Before the films were shown there was an instruction period for the teachers in which Dr. Le Sourd explained to them how the films may be utilized in character training and after that an assembly in each of the schools in which the pupils were told about the picture they were to see and the things they were to watch out for.

The program was arranged through the cooperation of Will H. Hays, president of the Motion Picture Producers and Distributors of America and Dr. Harold G. Campbell, superintendent of schools, who since last June has, through a special committee, been studying the possibilities of using such films in New York City classrooms as a phase of the visual education program.

One of the immediate results of the May 10th showing is that a New York City principal has asked the privilege of showing the *Sooky* cutting to his entire school instead of just to fifth and sixth grade children. A district superintendent of lower Manhattan has also asked to have a similar picture shown in 25 schools in that area as a part of the Flag Day program.

Through the Committee on Social values in Motion Pictures 20 of these one-reel character films are available, which represent cuttings from such pictures as *Tom Sawyer, Brown of Culver, Wednesday's Child, Young America, Skippy, Alias the Doctor, Cradle Song.* They are designed not only to teach children the fundamental virtues, but also to give parents a technique for dealing with child problems.

Youngsters Dislike War Theme Pictures

If juvenile film tastes are any indication the next generation will grow up averse to war. War pictures are among the least liked by children of all countries, a report of the Child Welfare Committee of the League of Nations shows. Walt Disney's cartoons are most popular in the 11 largest countries. The morally questionable element in films bores the children.

Reel Boys Become Real Boys As Boys' Week Visits Hollywood

Reel boys demonstrated that they can be real boys recently when Boys' Week was observed in Los Angeles and near by towns.

Mickey is made Fire Chief

Sworn in as honorary fire chief of Beverly Hills Mickey Rooney not only showed that he knew a lot about the problems of fire-fighting, but also made many warm friends among the fire laddies.

Freddie Bartholomew, another youthful M-G-M player, as the temporary police chief of Culver City exhibited due solemnity of attitude when he took over the keys of the local jail from Police Chief Cecil Truschel and gravely debated with the latter the problems of crime and punishment. Incidentally he learned a lot about modern ideas of social justice.

While neither the fire nor police departments necessarily improved in efficiency as a result of the activities of these temporary recruits, the boys profited by their opportunity to learn at first hand something about crime prevention and the science of keeping fires under control and the men learned what manly traits these Hollywood lads possess.

Incidentally hundreds of youngsters all over the country, to whom Hollywood is Mecca and Utopia rolled into one, watched the experiment with interest and resolved so to distinguish themselves by good behavior that they might perhaps be similarly honored next year when Boys' Week is observed in their home towns.

Use War Picture To Rouse Peace Sentiment

Astute peace advocates in Pittsburgh, Pennsylvania, recently utilized a war movie to build up public sentiment for peace.

When *The First World War,* which graphically pictures the horrors of war, played at the Davis Theatre in that city, local peace organizations set up tables in the lobby and secured hundreds of signatures to petitions asking the United States government to state the terms upon which it would consider joining the League of Nations.

The theatre management cooperated not only by giving them the lobby space but by supplying them with banners.

Bookmarks Exhibited By Ohio Federation

Film bookmarks issued by the Cleveland Public Library were featured in a wall exhibit at the annual convention of the Ohio Federation of Women's Clubs in Columbus April 10, 11 and 12. With them was shown a copy of an "Open Letter to Librarians" prepared by Mrs. Ina Roberts of the publicity department of the Cleveland Public Library, indicating how the bookmarks may be used effectively both to promote interest in the films and in supplementary reading connected with them.

The exhibit was prompted by the large number of inquiries about the bookmarks made by enthusiasts.

Guide Is Now Self Supporting

Although not a new motion picture publication, the Motion Picture Guide issued monthly by the Staten Island, New York, Better Films Council makes its advent this month in a new guise. It has achieved the dignity of self-financing.

Previously distributed free of charge, the guide will now be available for a subscription price of $1.00 per year, which includes dues to the Staten Island Motion Picture Council.

According to Mrs. William C. Orton, chairman, the reason for the change is two-fold. "We believe the value of the guide will be enhanced in the eyes of theatre patrons if it is paid for, and we expect to gain many new members for the Council," she said.

Unusually fine community cooperation has made possible the low price of the guide. The paper has been donated, the library is typing the manuscript free of charge and the local section of the National Council of Jewish Women will do the mimeographing. The subscription price will be used for postage and distribution costs and to promote the program of the Council.

Adults And Youth Share Film Benefit

Adults and young people are alike sharing the benefits of the motion picture program inaugurated by a new Motion Picture Council which represents the Bushwick High School, Brooklyn, New York, and the 28th Ward Taxpayers' Association.

Through the courtesy of Louis Frisch, president of the Randforce Amusement Conference, a special showing of *Grand Old Girl,* May Robson's film dedicated to the high school teachers of America, was presented at the Parthenon Theatre on April 13. William Keim of the Taxpayers' Association, utilized the occasion to speak to the assembled parents on the importance of good films to the life of the community.

Out of this special showing grew a cooperative plan by which Manager Fried of the Parthenon will present several educational films in cooperation with Mr. T. L. Doyle, chairman of the English department of Bushwick High School, as an adjunct to the work of Mr. Doyle's classes.

The young people had their special innings at an April meeting of the students' Cinema Club at which Miss Patricia Hagan of the Young Reviewers' group of the National Board of Review spoke of her experiences and those of her colleagues in previewing films.

Faculty members got a special insight into the correlation of motion pictures with the curriculum on May 9 when Prof. Frederic Thrasher of New York University spoke to them on the educational use of films. Dr. Thrasher is the organizer of the Down Town West Side Parent-Teachers Moving Picture Bulletin, which issues weekly information as to the plot, cast and audience suitability of all pictures showing in that section of downtown New York.

Speakers Available Free To Greater N. Y. Clubs

With a view to sharing with others their experience, their knowledge and their facilities for obtaining first hand information about current film problems, the East Coast Preview Committee has established a speakers' bureau, the members of which, upon request, will deliver addresses to clubs and other organizations desiring to acquaint themselves with modern trends in the Better Films movement. Clubs in Greater New York or in nearby communities which desire speakers should communicate either with Mrs. William Dick Sporborg, Chairman of the East Coast Preview Committee, at Hawthorne Avenue, Port Chester, New York, or with Mrs. Otto Hahn, Chairman of the Speakers' Bureau, at 640 Riverside Drive, New York City.

Moberly Group Sets Record In Its Film Work

Moberly, Missouri, may be from the population standpoint a small town, and its Better Films Council, in contrast with those of large cities, may be a small organization, but what it lacks in numbers it more than makes up in enthusiasm.

Few Better Films Councils in the United States have a more consistent record of achievement and few have been more successful in stimulating attendance at really fine films.

As a preliminary to the showing of pictures of this type bulletins recommending them are sent to the public library and issued to the local schools, ten in number. Study guides are also sent to all the schools.

When *One Night of Love* played Moberly the usual campaign was supplemented by sending speakers to the Rotary, Kiwanis and other local clubs as well as to Junior High and Junior College assemblies. Announcements were also made in the churches and tickets for the film were sold there.

The advent of *David Copperfield* was marked by the dismissal at 2.15 on the day of the first showing of all students who wished to attend and 500 boys and girls in Junior High and College flocked to the theatre in addition to many students from adjoining towns.The next day the same opportunity was offered to pupils of the grade schools.

When *Little Men* was shown similar methods were used to boost attendance.

Each week a special students' matinee is held under the aegis of the Council at which a family feature film, an educational short, a cartoon and a comedy are shown.

But the Moberly Council really reaches its peak of achievement at Christmas time when there is always a full week of family films—and, needless to say, the news is spread far and wide to all towns in the vicinity.

Although the population of Moberly is only 15,000, fifty district organizations are represented in the Council, which is sponsored by the Federation of Women's Clubs.

Family Pictures Prevail

An indication of the preponderance of films now made for family consumption was afforded at the last meeting of the East Coast Preview Committee on April 15 when Mrs. E. T. Herbert, Editorial Chairman, reported that since January 34 features and 72 shorts suitable for the family had been previewed by the Committee. Thirty-one of the latter were designated as suitable for Junior Matinees.

WHO'S WHO IN BETTER FILMS

"The idea to keep uppermost in Better Films work is that you should educate the public to select its motion picture entertainment wisely," says Mrs. David C. Dibbell of Clinton, Connecticut, who by virtue of many years of service rates as a pioneer in motion picture work in the Nutmeg State.

Ever since Mrs. Dibbell made her timid debut as Chairman of Better Films for the D. A. R. Chapter in New Haven that has been her slogan. "Boost the best and kill the bad films at the box-office" is the program she has adhered to. And she worked at it progressively as she moved from the chairmanship of the local committee of the D. A. R. to the State Chairmanship for that same organization and later to the State Chairmanship for the Connecticut Federation of Women's Clubs.

Mrs. Dibbell's initial activity of districting New Haven and establishing an entente cordiale between managers of community theatres and D. A. R. representatives in their district so that the latter might have a voice in the selection of film programs, has been expanded until newspapers throughout Connecticut publish lists of recommended films, libraries post lists on their bulletin boards and Better Films Councils have sprung up mushroom-like in many communities.

As Mrs. Dibbell's sphere of usefulness extended her reputation for being an authority on motion pictures grew until on one occasion the Theatre Owners of Connecticut voted unanimously to cancel all showings of an allegedly objectionable picture on her unsupported word.

Many others have entered the Better Films lists since she first took up the torch, but her own interest in and activity in behalf of good films has never waned.

One of her proudest achievements was starting a fund which enabled the principal of the Kate Duncan Smith School in Grant, Alabama—a beneficiary of the D. A. R.—to rent films and equipment and so give many of the residents of Grant their first glimpse of movies. For Mrs. Dibbell believes that good motion pictures are every man's friend.

Mrs. Dibbell is a pronounced foe of censorship, feeling that the solution of the whole film problem is to educate the public to support fine films at the box-office.

A CLUBWOMAN CHATS ON CURRENT FILM TRENDS

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

Some films of high merit, a few of unusual distinction and two that are outstanding mark recent pictures and make the month's screen entertainment highly satisfactory. Although some of these cannot be listed in the "family" group, since the subject material is mature and belongs more to the thinking of adults and youth than to that of the younger members of the family, I still consider them worth calling to your attention.

Before we turn to these mature films and their points of excellence, however, let us look at the month's output that can be enjoyed by old and young, for our primary concern is with family films. *The Hoosier Schoolmaster*, that old favorite by Edward Eggleston, should have first place in this list. This interesting period in history which followed the Civil War forms the background for a story of a young schoolmaster faced in Indiana with some of the vital problems of those Reconstruction Days. Intelligent directing and fine acting mark this story of an almost forgotten day as well worthwhile for every one.

A simple, delightful screen comedy has been made from a story by the famous French writer, Anatole France, "The Crime of Sylvestre Bonnard," and retitled *Chasing Yesterday*. That excellent trio of *Anne of Green Gables*—O. P. Heggie, Helen Westley and Anne Shirley, play the leading roles in a tale of a kindly old archeologist and his affectionate care of the daughter of an early sweetheart.

Princess O'Hara, based on a Damon Runyon story, bears little resemblance to the original. A thrilling horse race, a pleasant romance and the efforts of a cabman's daughter to carry on her father's work after he is killed in a taxi war are some of the ingredients in an enjoyable comedy.

High in its entertainment value for the family is *Eight Bells*, a convincingly developed screen play based on the stage drama of the same name. Against the stormy background of a hurricane and a disabled freighter are forcefully

(*Continued on Page* 5)

Studios Open Doors Wide To Envoy

(*Continued from Page* 1)

distribution of the list of Endorsed Pictures which has been issued for the past 12 years by the Alumnae. "A gratifyingly large percentage of the present-day picture output is wholesome entertainment for the entire family," Mrs. Looram said.

Coincidentally with her return Mrs. Looram announced that her visits to the studios had convinced her beyond the shadow of a doubt of the earnestness and effectiveness of the industry's attempts at self-regulation, and also that all lists published by the Alumnae hereafter will be a composite of opinions of East and West Coast previewers and will be utilized quite generally by Catholic agencies throughout the country as a Legion of Decency list.

As an indication of the rapport between the industry and the Catholic organizations which have set the pace in a drive for higher film standards, all the studios of Hollywood flung their doors wide for Mrs. Looram and she was privileged to see every phase of motion picture production.

Hours were spent in watching scenes taken for future feature pictures and additional hours in the office of the Motion Picture Production Code Administration where Mrs. Looram acquainted herself with the methods by which a gauge of the ethical and artistic soundness of films is arrived at. At a luncheon given in her honor at the Metro-Goldwyn-Mayer studios at Culver City Mrs. Looram praised highly the current film product and said that since last July the Alumnae have been able to endorse 96 per cent of the output of the major studios. Bishop John J. Cantwell of Los Angeles and San Diego, speaking at the same luncheon, said that "the motion picture industry today is mirroring the conscience of America." Will H. Hays, president of the Motion Picture Producers and Distributors of America, and Louis B. Mayer, other speakers, stated that the Catholic demand for higher standards of film production had been welcomed by and been a benefit to the industry.

Current film product was highly praised at a tea given for Mrs. Looram by the West Coast members of the International Federation of Catholic Alumnae at the Ambassador Hotel in Los Angeles, which Bishop Cantwell also attended.

AVAILABLE FREE

This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of *The Motion Picture and the Family*.

Teen Age Group Shows Its Scorn Of Sexy Films

(*Continued from Page* 1)

Hepburn, and *Anne of Green Gables* with Anne Shirley. Ninth grade pupils included *Roberta* in their popular choices, while the lower grades inclined to *Dog of Flanders*, with Frankie Thomas starred.

Shirley Temple was the favorite actress for all grades. Next in order of preference in the ninth grade were Will Rogers and Dick Powell, in the eighth grade Will Rogers and Ginger Rogers and in the seventh grade Ginger Rogers and Dick Powell, with Will Rogers as runner-up.

"Too many movies" is another factor which will not have to worry the Green Bay Council. School children there take their films in sensible doses. Forty-eight per cent of the pupils see but one film a week; 12 per cent see two a week and less than one per cent go to four a week. There are thirty-five per cent who do not even attend one picture show a week.

Seven hundred pupils in the Franklin Junior High School participated in the Council survey, and the report was turned in by Miss Grace Andrews, head of the English department. The statistics will be used to further one of the major objectives of the Council, which is to insure the study of Motion Picture Appreciation in local schools.

Council Adopts District Plan

(*Continued from Page* 1)

setting new standards for metropolitan councils throughout the United States.

Three district committees are now functioning, with a promise of others soon to fall in line.

The Bedford District has set the pattern, with 28 churches, 23 schools, numerous local organizations and private individuals receiving its classified lists of approved family pictures. The managers consider this district committee such an influential group that they are stepping on each other's toes in their endeavor to have their pictures listed—and the Loew theatre managers have even consulted the committee about their programs for the week-end. Mrs. Lewis P. Addoms, 864 Park Place, Brooklyn, who is chairman of the lists, and Mrs. E. A. Gauvain, who maintains the direct contact with the theatre managers, are largely responsible for the success of the Council and could tell interesting stories of its program and methods, according to Mrs. Tonsor.

Incidentally, not the least of their triumphs is that they have persuaded a number of Brooklyn churches to carry lists of recommended films in their bulletins.

OUT FROM HOLLYWOOD

By MRS. THOMAS G. WINTER

Associate Director of Public Relations, M. P. P. D. A.

Dante's Inferno will be a picture around which controversy is bound to center. Briefly the story is this: A spiritually minded but ineffective little man is running a show in connection with a big entertainment concession. His idea is to present his clumsy scenes from Dante's *Inferno*, hoping that they may turn some of the onlookers towards the right path. There comes into the scene a ruthless adventurer (Spencer Tracy) who falls in love with the old showman's niece, marries her and substitutes a spectacular and rather thrilling new *Inferno*. On its success he builds up a great, widespread show business, using dishonest methods and thinking of the *Inferno* simply as a spectacle to be ballyhooed and not a moral lesson. The smash comes. His jerrymade sets tumble down and risk the lives of pleasure seekers. His graft with politicians brings him ruin. The way towards *Inferno* has involved his own life. To his little wife he says "I have nothing left except my love for you." "That is all I ever wanted," she answers. And the turn upward comes into his life.

The scenes are sometimes horrific, though remarkably and often beautifully photographed. One catches glimpses of such a hell as Dante dreamed and of its melancholy procession of souls. At the same time there is a tremendous moral lesson driven home. Certainly this is not a picture for ultra nervous or for young children, any more than is the great poem which is its far-off inspiration, yet so swift and so intense is its spiritual meaning that it allies itself with much modern drama and fiction which combines roughness, crude people and the tumultuous today with far-reaching moralities.

Rather a curious thing is developing in inter-studio production. Of course, without arranging it among themselves, it has come about that there is a series of pictures in the making that form a panorama of United States life—looked at from the social viewpoint rather than from purely historical treatment.

So Red The Rose at Paramount swings us to the old South after the Civil War. The anguish and poverty of a fine old family, ruined by the war, is the beginning. Spiritual rebirth and a fine philosophy of life come out of suffering. King Vidor, who is making it, is a director who always sees spiritual values. He has chosen Margaret Sullavan, Pauline Lord and Fred Stone to play the leads and has set the story poetically.

Meanwhile at RKO *The Arizonian* is making. It is hoped that it will be a worthy successor of *Cimarron* in its portrayal of our frontier days when heroism and resourcefulness with a minimum of gun play laid the foundation for order. Wild Bill Hickock, Bob Masterson, Wyat Earp were real figures. Richard Dix and Madge Evans do the chief parts.

Then we swing to Fox where Janet Gaynor is doing one of her most enchanting pictures, *The Farmer Takes A Wife*, which centers around the New York Canal days of 1853, the hardships and triumphs all being irradiated by the old songs that are being revived—*Ben Bolt, My Bonnie Lies Over the Ocean, The Girl I Left Behind Me, Sally In Our Alley.*

With a wide social scope, from old to new times, comes *The Return of Peter Grimm*, to be made at RKO with Lionel Barrymore (loaned them by Metro-Goldwyn). The story is connected, you remember, with conditions just after the Revolution and is placed in a fine old Colonial mansion on the Hudson. George Breakston is to impersonate the sensitive boy who alone can contact the spirit world and interpret the will of the dead Peter, who is attempting to rectify the mistakes he made during his earth life. It's a great story. We hope it will be a great picture under the directorship of George Nicholls, who recently made *Chasing Yesterday*.

The cycle of our national past is rounded out with *Ramona* getting under way at Fox; *Sutter's Gold* for Universal; *Mr. Grant* (a name which somehow makes great old Ulysses very human) at RKO; *The Last of the Mohicans* at Reliance; and—again at Fox—and by no means least of the series, *In Old Kentucky* with Will Rogers.

Start Mystery Cycle

Another "cycle" centers around the mystery type. Poe's *Raven* suggested a grisly tale which bears the same name, at Universal—a story of a hunted criminal who tries to disguise himself by having his face changed, but on whom the surgeon plays an evil trick by making him even more repulsive. The old poem flashes out at intervals during the picture—used, of course, symbolically—spoken by Bela Lugosi (who is fascinated by Poe's genius), while the curious-faced Boris Karloff plays the criminal.

Boris Karloff is also playing another part at Columbia in *The Black Room Mystery*, a wierd tale of a hundred years ago, based on the family legend of two brothers who are predestined to seek each other's lives through succeeding incarnations.

And at M-G-M is another wierd tale, *The Hands of Orlac*, based on a novel by Maurice Renard. The story is of a surgeon who performs strange feats and the actor is Peter Lorre, who made a great European reputation in the German picture *M*.

As you know, the First National Picture, *The G Men*, is being enthusiastically received. Federal rooting out of crime goes into

(*Continued on Page* 7)

Will Use Films To Stimulate Music Taste

The launching of a project to utilize musical films to raise community music standards was a feature of the recent meeting of the Ohio State Federation of Music Clubs in Cleveland.

Miss Margaret Lockwood, Motion Picture Chairman of the Federation, who presented the plan, pointed out that during the past year 34 of the 279 major film productions were of the musical order. "These musical films can be made an important factor in musical education," she said. "They offer music clubs an opportunity they cannot afford to neglect. We should use them to educate the people even in the smallest community to the best in music."

Miss Lockwood particularly commended Grace Moore's film, *One Night of Love*, and also musical films in which Lawrence Tibbett has appeared. She urged the Federation to make a definite effort to see that the higher type musical films were patronized and also to take the initiative in organizing community better film committees so that they might have at hand the machinery to spread the knowledge of worthwhile musical films.

Mrs. Hedges Suggests Photoplay Text Books

An unusually fine bibliography for the use of teachers of photoplay appreciation, prepared by Mrs. Leo B. Hedges, Motion Picture Chairman of the California Congress of Parents and Teachers, will be welcomed by those who are interested in improving junior film standards. Mrs. Hedges recommends the following textbooks:

1. *How to Judge a Motion Picture* and *How to Organize a Photoplay Club*, by Sarah MacLean Mullen. Published by *Scholastic*, Chamber of Commerce Building, Pittsburgh, Pa. Single copy, 25c.; ten or more, 15c.
2. *Motion Picture Appreciation in the Elementary Schools*, by Gladys L. Potter, State of California Department of Education, Sacramento, Calif.
3. *How to Appreciate Motion Pictures*, by Edgar Dale. Pubished by MacMillan Company, New York City.
4. *Photoplay Appreciation in the American High Schools*, by William Lewin. Published by D. Appleton-Century Company, 35 West 32nd Street, New York City.
5. *Teaching Motion Picture Appreciation* and *Motion Picture Study Groups*, by Elizabeth Watson Pollard. Published by Ohio State University, Columbus. Price 50c.
6. *Study Guides* (to be used in evaluating current photoplays). Published by National Council of Teachers of English, 211 West 68th Street, Chicago, Ill.

A Clubwoman Chats On Film Trends

(*Continued from Page* 2)

portrayed the characters of the captain, the first mate, the crew and the daughter of the owner. The picture carries the decidedly salty flavor of the sea, is colorful, vigorous and primed with exciting events and thrilling suspense. Leadership, courage, loyalty and capacity to endure terrific physical strain in a crisis are all shown in a character building film that, as one of our reviewers remarked, "might be a bit out of Conrad."

The thrills of big league baseball are presented in *Swell Head,* a story of a ball pitcher's failure to make good because of approaching blindness, which leaves one wishing it were a little more convincing. It never rises to great heights but the comedy value is good, the bits of ball games shown are interesting and the work of small Dickie Moore, the pitcher's friend, is heart warming.

The title *Unwelcome Stranger* gives no hint of the excellence of a family picture that is also suitable for a Junior Matinee program. The love of a crippled orphan boy for horses, his eagerness for love and appreciation and his final happy home with the owner of a racing stable are all part of a story that is highly effective.

Last month I told you of the very satisfactory motion picture programs suitable for children to be found at the Bijou Theatre, Forty-fifth Street, West of Broadway, New York City, and at the Trans-Lux Theatres in New York and Brooklyn. The short subjects at these theatres include travelogues, nature studies, cartoons, comedies, sports and scientific subjects.

Mothers in the New York area who are looking for motion picture entertainment with an educational emphasis for their children will be glad to know that the American Museum of Natural History presents a program of travel and historical films at 2:00 P. M. every Saturday.

The family need for motion picture entertainment is well cared for by the above films but a contemplation of the month's output shows adult pictures of such rare value that they merit a word of recognition and praise.

The steady attempt of the screen to become adult, to offer something new in story idea or dramatic effort should be followed with keen interest by all who have noted and respected the recent serious upward turn of the motion picture.

Les Miserables, Black Fury and *Cardinal Richelieu* are three films in the "Adults and Young People" group that lay claim to unusual distinction, for each one is of outstanding merit. Victor Hugo's immortal story is brilliantly acted and the screen offering is a gripping, emotional and unforgettable one. See it by all means when it comes

(*Continued on Page* 6)

Jackie Searl Rejoices To Be Cast As Normal Boy

Probably filmdom's happiest youngster this month is 13-year-old Jackie Searl, who for the first time in his film experience has been allowed to play the role of a "regular guy."

Ever since Jackie made his debut in the films directors have repeatedly cast him for obnoxious roles. In *No Greater Glory* he was the boy traitor. In *Peck's Bad Boy* he was the cissy. And so it has gone on with one part after another, until Jackie had finally despaired of ever being cast as a normal American boy.

Then came *Unwelcome Stranger* in which he was assigned to play the appealing role of the crippled orphan—and in the Searl home there was great rejoicing. Critics may have raved over Jackie's interpretation of bad boy roles, but what good are favorable notices in the newspapers when about half of young America stifles an ill-bred impulse to stick out its tongue when one appears upon the screen? At least, that was what Jackie thought. So newspaper comment on *The Unwelcome Stranger,* which pays tribute to the skill with which Jackie plays a good boy, promises to become the prized of all his possessions.

Photoplay Club Starts With "David Copperfield"

Miss Evelyn Ryall of the Amsterdam, N. Y., Junior High School, has developed an interesting photoplay club, which began to function when *David Copperfield* arrived in town. The club is made up of ninth-grade girls who are interested in art, character study, and photoplay technique. Some of the members are exceptionally talented in English and are keeping notebooks and scrapbooks for later exhibition.

Newark Inspires Reading To Begin Picture Study

Miss Kathryn Y. Allebach, of the Reading, Pa., Senior High School, announces that reports of photoplay club activities at Newark have served as an incentive to the organization of a similar club at Reading. Miss Allebach reports that the club members are enthusiastic and confident that they can play an important part in the development of extra-curricular activities.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

CARDINAL RICHELIEU

(*20th Century—United Artists*)

The chief values of the historical picture are the insight it gives into the past and the interest it creates in the personalities and times portrayed. After seeing this picture, people by the thousands will turn to the story of Richelieu, and read with fascination the political drama in which he took such an active part. The history of France, which otherwise might prove dry and boring will now be to many real and vital.

One is impressed by the fact that property rights seem to provide the basis of conflict in all periods of history. Property values in the time of Richelieu were elevated above national welfare, and "those who had" sought to maintain their holdings at all cost. Richelieu, who had his full share of the "acquisitive instinct," fought for national strength at the expense of the landed barons. Today economic issues are still the basic causes of both international and domestic troubles.

A second strong impression from the picture is the persistency of intrigue. To maintain power, the barons would stop at nothing—treason and murder seem to them justified in order to attain their goals. Today, intrigue continues—on a different basis to be sure, but those in power will still seem to justify any means that give promise of realizing their ends.

PRIVATE WORLDS

(*Paramount*)

"We all create for ourselves private worlds into which we retreat from life's cruelties," is the theme of this unique picture. The presentation of interesting and practical lessons in psychology indicates anew the resourcefulness of the producers of present film fare. While providing absorbing entertainment, the picture will help each one to understand himself a little better.

This picture has high value from the standpoint of group therapy. The doctor says to a patient, "Life is a bully. When life hits you, you hit right back." That advice is given to the hundreds of thousands

(*Continued on Page* 6)

Tout New Films By Showing The Old Ones

Exhibition of crude one-reel thrillers of 25 years ago and by way of contrast a musical film of latest vintage drove home the merits of modern motion picture fare to a large audience at a recent meeting of the Bristol Parent-Teacher Association of Webster Groves, Missouri.

The program was called Nickelodeon Night and an effort was made to reproduce in so far as possible the atmosphere of Nickelodeon Days. This was achieved through showing advertising slides of the early days, singing songs flashed on the screen in the old-fashioned way and through the presentation of an old-fashioned vaudeville program. An amateur contest typical of that era was also carried out. Vendors in the garb of the early 1900's dispensed pop corn to the audience.

Afterwards the scene shifted to a modern motion picture auditorium and a sound film portraying the early life of Franz Lizst, accompanied by Lizst compositions, was presented.

Mr. Ben Wells, professor of English at the John Burrough School, spoke on *Motion Pictures for Your Children,* disclosing the results of a research which was carried on among pupils of the sixth to tenth grades, and which showed that films with an historical or educational background have most appeal to children. Young people are usually unresponsive to problem plays. They often become severer film critics than adults, he said, and are much more careful in the selection of their own film entertainment.

235 Libraries Now Use Preview Reports

As a result of a letter sent two months or more ago to public libraries throughout the country which boast 20,000 volumes or more, offering them the previews of pictures issued by West Coast Previewing Committees, 235 libraries were on April 15 using these lists to keep their patrons up to date about current films.

The reviews sent to them represent the joint opinion of reviewers of the National Society, Daughters of the American Revolution, National Society of New England Women, General Federation of Women's Clubs, California Congress of Parents and Teachers, National Council of Jewish Women, Women's University Club of Los Angeles and Southern California Council of Federated Church Women. They are printed, for library use, on a single sheet in poster form, with their audience suitability and general classification in black type so that they can be easily mounted on filing cards.

A Clubwoman Chats On Film Trends

(*Continued from Page* 5)

to your theatre for it will unquestionably take its place among the ten best of the year.

Black Fury is a courageous attempt to say something meaningful on a vital question of the day—that of a coal strike. A notable experiment with notable results. Incidentally the outstanding characterization of the coal miner by Paul Muni is well worth seeing.

Cardinal Richelieu is a beautifully staged, colorful, excellently acted, historical melodrama in which George Arliss gives a finished performance in the role of the great Churchman who was both statesman and politician.

Mature audiences will be stirred by the powerful melodrama, *The G Men*, and its portrayal of the work of the Department of Justice in its efforts to exterminate criminals. A thrilling picture, with James Cagney in the excellently acted role of a federal officer.

The Scoundrel, written by Ben Hecht and Charles MacArthur and brilliantly acted by Noel Coward, is a vividly malicious and cruelly witty study of a doubter and cynic. It is strictly adult entertainment.

I have left for my last comment what I believe is the outstanding picture of the month and one that will find its way into the "best ten" of the year: *The Informer*, the film version of Liam O'Flaherty's novel of the Sinn Fein wars. Its spiritual values are strong for it is a story of the betrayal of a friend, a story of a man's sin and of his tortured conscience, of his temptation and his remorse, of revenge and of forgiveness. It is great drama, with as flawless a piece of acting by Victor McLaglen in the leading role as, I believe, the screen has seen. See it and let me know if you agree with me.

Family films of the month include:

Fighting Shadows (Columbia); *Chasing Yesterday* (RKO Radio) (Junior Matinee); *The Hoosier Schoolmaster* (Monogram); *Mary Jane's Pa* (First National); *Princess O'Hara* (Universal); *Eight Bells* (Columbia); *Swell Head* (Columbia).

These are recommended for adults and young people:

The Informer (RKO Radio); *Ladies Love Danger* (Fox); *Village Tale* (RKO Radio); *Les Miserables* (United Artists); *Party Wire* (Columbia); *People Will Talk* (Paramount); *Spring Tonic* (Fox); *Stolen Harmony* (Paramount); *Black Fury* (First National); *Go Into Your Dance* (First National); *A Shot in the Dark* (Chesterfield); *Strangers All* (RKO Radio); *The Werewolf of London* (Universal).

And for mature audiences:

The Scoundrel (Paramount); *Four Hours To Kill* (Paramount); *Star of Midnight* (RKO Radio).

FILMS FOR THE PUPIL AND TEACHER

By WILLIAM LEWIN, Ph.D.,

Author of "Photoplay Appreciation in American High Schools"

The demand for copies of Volume 1, Number 1, of the new series of *Photoplay Studies—A Study Guide to the Screen Version of Victor Hugo's 'Les Miserables'* indicates that teachers of the social studies and of French literature, as well as teachers of English, are keenly interested in the trend towards critical appreciation of selected photoplays. With study guides for *A Midsummer Night's Dream, Call of the Wild, A Tale of Two Cities, Ivanhoe, Mutiny on the Bounty* and other outstanding works of literature—old and new—likely to be forthcoming under the auspices of the National Education Association's Department of Secondary Education, plans for the academic year 1935-36 are most promising.

CARDINAL RICHELIEU
(*Twentieth Century-U. A.*)

Teachers of history will find in this a splendid screen version of the famous Bulwer-Lytton stage play. The production presents George Arliss at his best as the shrewd French cardinal who dominated Louis XIII and whose statesmanship paved the way for the great power of Louis XIV. The portrayal of the central character in the photoplay is an object-lesson in ideals of courage, righteousness, patriotism, and self-sacrifice, which must be admired even though the portrayal is not literally true to history. The production has thus great social value as an instrument of education. The supporting cast, notably Edward Arnold as the weak king, helps to create an unforgettable picture of France at the middle of the seventeenth century.

BLACK FURY
(*First National*)

Adroit direction by Michael Curtiz and brilliant acting by versatile Paul Muni make *Black Fury* the most realistic story about miners in the anthracite region of Pennsylvania that the screen has yet given us. Steering skillfully between Scylla and Charybdis, the photoplay avoids taking sides with either capital or labor. It serves to arouse pity and sympathy for the blindness and stupidity of the laborers, who do not know what the strike is all about, but whose lives vibrate with the very essence of drama. The production marks a step in the direction of social cinema, and it is to be hoped that teachers of the social sciences will be able to use discussions of the film as starting points for interesting classroom activities that will probe into the problems of the coal-miners and their employers.

THE G MEN
(*Warner Bros.*)

G-Men presents dynamic James Cagney in a well-lubricated melodrama of the cops-and-robbers type. Glorifying the operatives of the United States Department of Justice, the action of the story develops terrific speed and culminates in a roaring climax of gun-fire. Judging by the box-office receipts which this picture is piling up, it offers tremendously pleasing entertainment to American photoplay audiences. It has all the thrills of a gangster film, with none of the anti-social implications — on the contrary, the hero serves Uncle Sam nobly and well. It will be extraordinarily interesting to observe the transformation in Mr. Cagney when he plays the leading part in Shakespeare's *A Midsummer Night's Dream*, soon to be released.

THE SCOUNDREL
(*Paramount*)

For teachers themselves, though not for pupils, the latest MacArthur-Hecht opus, released under the Paramount aegis, holds much of interest. Especially is this true of teachers who follow current literati. The theme of the photoplay is the regeneration of an egocentric publisher. He is at first a sophisticated scoundrel and later, like the Ancient Mariner, a chastened man. Exceptional photography by prize-winning Lee Garmes, smooth acting by Noel Coward, delightful support by our own Alexander Woollcott, epigrammatic dialogue, interwoven with subtle nuances of mood and attitude—these are the elements of the polished production which was a hit when it opened at Radio City. To the more literate strata of American photoplay audiences, though not to *hoi polloi*, the picture has considerable meaning.

FOUR HOURS TO KILL
(*Paramount*)

Multiple parallel action, in the tradition of *Grand Hotel*, smoothly directed by Mitchell Leisen, with many delightful cinematic touches, makes *Four Hours to Kill* even more entertaining on the screen than it was on the stage, where the production was entitled *Small Miracle*. Students of photoplay technique will find here an adult melodrama of absorbing interest. The picture also serves to remind us that Richard Barthelmess is an actor of great talent. He may some day rise again to the heights he once reached in *Tol'able David*.

Show Good Taste in Films

A more discriminating taste in films has been noted by Miss Elzear Fulton of the Du Bois, Pennsylvania, High School faculty as the result of photoplay appreciation classes. Reviewing films and discussing technical phases of film production stimulates her pupils' critical faculties, she says.

Lessons From The Movies

(*Continued from Page* 5)

of people who sit receptively in the theatres. When the observation is made, "We hate the people we love, for they are the only ones who have the power to hurt us," new insight is given to those who wish to understand their confused feelings. The statement, "To understand is to forgive," will inspire people to seek the underlying causes of those actions which have brought to them unhappiness.

CHASING YESTERDAY
(*RKO Radio*)

The character studies in this picture would do justice to a Dickens. The plot is simple, but these characters have an interest and appeal that will not soon be forgiven:

The scholarly Bonnard, whose interest in books is secondary to his love of people;

The vivacious Jeanne, whose unconquerable spirit clashes with the discipline of her day;

The school teacher, Miss Prefere, whose spirit of romance is exploited by the scheming Jeanne;

Henri, a student, who is willing to fake an interest in archaeology to be near the girl he loves;

Theresa, the maid, who insists on sputtering, but whose loyalty never wavers;

Mr. Coccoz, the book agent, who didn't forget a kindness and whose persistent efforts finally repaid his benefactor, and

Mr. Mouche, whose avariciousness and crookedness finally overtook him.

THE G MEN
(*First National Pictures*)

Here is a gangster picture that every law-abiding person in the country should see. Only the highest praise will greet its showing. Criminals are seen for what they are — blood-thirsty, cruel, ruthless. The sympathy of the audience is with the government agents who risk their lives for the welfare of the people. The picture is a fine tribute to the greatest group of heroes of this day.

The picture seems to be based on many actual happenings—real crimes and incidents in which public enemies have been destroyed in open warfare with government agents. It tells the story that crime doesn't pay and tells it convincingly.

The challenge of the picture is to those who are brave enough to fight the enemies of society. The responsibility of the ordinary citizen is not stressed, except as Davis, early in the picture, typifies the right attitude by knocking down a politician who was in league with the underworld. Such a picture as this may help to destroy the political influence of our "gangs" as well as lend support to the government in its warfare on crime.

DOG OF FLANDERS
(*RKO Radio*)

This picture has so many lessons in it that some blase contem-

(*Continued on Page* 7)

CLEVELAND LIBRARY PRESENTS FOUR BOOKMARKS

Libraries are welcome to make use of bookmarks printed below, inserting their own name in the space left for that purpose

"THE UNFINISHED SYMPHONY"

"Not to one shall all earth's joys belong!
So have the gods ordained . . .
On Schubert, out of love, the ecstasy
That wrote this godlike music they conferred;
To us they gave to hear the symphony
He never heard!"
Florence Earle Coates

Schubert and Other Masters
in the

CLEVELAND PUBLIC LIBRARY

GREAT COMPOSERS IN FICTION

The Unfinished Symphony (Schubert), by *Ewen*
Eroica (Beethoven), by *Chotzinoff*
Nightingale (Chopin), by *Strachey*
Verdi, by *Werfel*

MASTERS OF MUSIC

Wine, Women and Waltz; Johann Strauss, Son and Father, by *Ewen*
Polonaise, the Life of Chopin, by *Pourtales*
Beethoven, the Man Who Freed Music, by *Schauffler*
Franz Liszt, by *Pourtales*

FRANZ SCHUBERT

Franz Schubert and His Times, by *Kobald*
Schubert the Man, by *Bie*
Franz Schubert, the Man and His Circle, by *Flower*

Printed through the courtesy
of the

....

(Name of Theatre)

Presenting
"THE UNFINISHED SYMPHONY"

"CARDINAL RICHELIEU"

"His prime objects were 'first, the King's majesty, then the greatness of France'."—Saillens.

How Louis XIII's Powerful Minister
Defied the Court and Saved France
Some Reading Suggested by

THE CLEVELAND PUBLIC LIBRARY

THE GREAT CARDINAL

In History

Richelieu, by *Belloc*
The Iron Cardinal, by *McCabe*
Cardinal de Richelieu in "Portraits of the 17th Century," by *Sainte-Beuve*
Richelieu, by *Federn*
The Court of Louis XIII, by *Patmore*
Cardinal Richelieu in "Miniature Portraits," by *Tallemant des Reaux*

In Drama

Richelieu; a New Version of Bulwer-Lytton's Play, by *Goodrich*
Du Barry, by *Belasco*

In Fiction

Richelieu, by *James*
The Mysterious Cavalier, by *Feval*
Under the Red Robe, by *Weyman*
Cinq Mars, by *De Vigny*
The Three Musketeers, by *Dumas*
D'Artagnan, by *Bedford-Jones*

Printed through the courtesy
of the

....

(Name of Theatre)

Presenting
CARDINAL RICHELIEU

"NAUGHTY MARIETTA"

"We're coming here to be married,
And we don't intend to be harried.
The King has given us caskets fair,
Our small possessions are all in there."
Naughty Marietta.

Music—Adventure—Romance
Thrilling Reading in

THE CLEVELAND PUBLIC LIBRARY

MARIETTA AND OTHERS IN LIGHT OPERA

BY VICTOR HERBERT

Naughty Marietta
Babes in Toyland
The Red Mill
Sweethearts
Mlle. Modiste

STORIES OF "CASKET GIRLS"

To Have and to Hold, by *Johnston*
The Wife-Ship Woman, by *Pendexter*
Romance of Dollard, by *Catherwood*

PIRATES OF BARATARIA

Jean Lafitte, Gentleman Smuggler, by *Charnley*
The Pirate of the Gulf, in "Pirates, Old and New," by *Gollomb*
Lafitte the Pirate, by *Saxon*

IN STORY

Pelican Coast, by *Le May*
Lafitte of Louisiana, by *Devereux*
Black Ivory, by *Banks*
Shores of Romance, by *Gibbs*

Printed through the courtesy
of the

....

(Name of Theatre)

Presenting
NAUGHTY MARIETTA

"LES MISERABLES"

"All honor, then, to that brave heart......
Who struggles with his baser part,
Who conquers and is free."

Men Who Mastered Adversity
Reading Suggested by

THE .... PUBLIC LIBRARY

"TWICE BORN MEN"

Les Miserables, by *Hugo*
Lord Jim, by *Conrad*
Magnificent Obsession, by *Douglas*
Fortitude, by *Walpole*
Resurrection, by *Tolstoy*

STRUGGLERS WITH FATE

The World Outside, by *Fallada*
The Thief, by *Leonov*
Free, by *Niles*
It Is Never Too Late To Mend, by *Reade*
Crime and Punishment, by *Dostoevsky*

THE CREATOR OF JEAN VALJEAN

Victor Hugo, by *Escholier*
Victor Hugo, in "Forty Immortals," by *De Casseres*
Victor Hugo, by *Duclaux*

Printed through the courtesy
of the

....

(Name of Theatre)

Presenting
"LES MISERABLES"

Lessons From The Movies

(*Continued from Page* 6)

poraries may think it obviously uplifting. Its wholesomeness is so genuine, however, that it has high entertainment value.

The screen version, which varies from the original story, ends happily with the rewarding of Nello's genius and hard work by the prize of opportunity for further study. This recognition brings with it the assurance of continued friendship with Maria, who has been to him a real inspiration. Nello's love of the beautiful in art will make many older people feel that they have missed something because they do not feel the thrill he felt as he gazed on a great masterpiece.

The love and understanding between Nello and his grandfather should inspire its duplication in many homes today. The friendly interest of the priest in letting the boy feast his eyes on a beautiful picture rebukes our indifference to youth's longings. The love of a boy for a dog and the dog's response is as impressive as it is natural. One naturally rejoices in the humiliation of conceit, for Pilter, who sought to take advantage of Nello's poverty, didn't get away with it.

Plan To Make Peace Film Pay

(*Continued from Page* 1)

the young peace enthusiasts will contact the manager of the motion picture theatre in the neighboring town of Boonton and guarantee to provide an audience for the picture provided the manager will book it.

Several similar groups, all of them an outgrowth of the Youth Conference held in New York last fall, are functioning in Morris County.

Out From Hollywood

(*Continued from Page* 4)

other pictures as well, notably *Men Without Names* at Paramount and *Public Hero No.* 1 at M-G-M, with Lionel Barrymore, Lewis Stone, Jean Arthur and Chester Morris, while Reliance Studios with a United Artists' release, is making *Let 'Em Have It.* A one time worker with the Department of Justice is acting as technical advisor of the last two pictures, which illustrate modern scientific methods pitted against the evil that has been running riot in the American underworld.

S. R. O. Houses Prove Worth Of Emporia Group

Fine films have no better boosters anywhere in the United States than in Emporia, Kansas. There an active Better Films Council under the chairmanship of Mrs. R. H. Jaquith previews all incoming pictures and consistently "promotes the best."

Capacity houses for such films as *Little Women, The House of Rothschild, Love Time, One Night of Love, David Copperfield, Great Expectations* and *Sequoia* are testimony to the efficacy of its activities. When the Council finds a film worthwhile, its leaders do not hesitate to invade the schools, churches, community centres and local clubs urging everyone to go and see the picture.

A particularly interesting device was employed to arouse interest in *Dog of Flanders*, A circular carrying a picture of Nello and his dog was distributed, through Council cooperation, to pupils in all the schools of Emporia. The 60 children who did the best job of coloring it were given free tickets for the film. Prize winners were listed on the bulletin board in front of the theatre. A special matinee of *Dog of Flanders* was also given at 4 p. m. for school children which the prize-winners and hosts of other children attended.

One of the factors which has contributed to the success of the Emporia Council is the close cooperation between its leaders and Ray McLain, manager of the Fox Emporia Theatres. Mr. McLain gives the organization special screenings of forthcoming pictures and does not hesitate to withdraw those the Council does not like. When *Sequoia* came there recently he distributed 300 copies of the *Sequoia* essay contest handbook free of charge and also allowed the Emporia High School a percentage on all tickets to *Sequoia* purchased by students.

Palo Alto Produces Model Photoplay Plan

Mrs. Frances B. Ray of Palo Alto, California, in cooperation with Prof. Holland D. Roberts of Stanford University, has presented to the Palo Alto Board of Education a plan for the teaching of photoplay appreciation in grades 7 to 12 which is considered so fine as to constitute a practical model for any community desiring to introduce photoplay study. Mimeographed copies of the plan are available. It is based on the course of photoplay study originally mapped out by Dr. William Lewin of Weequahic High School, Newark, for the National Council of Teachers of English.

MOTION PICTURE STUDY AMONG THE PIONEERS

RATING SCALE
THEME
STORY
CHARACTERS
SOCIAL VALUE
PHOTOGRAPHY
ACTING
DIRECTION

A class in Weequahic High School, Newark, N. J., where photoplay appreciation started.

Pupils Give Showings Of Photoplay Work

Miss Elizabeth Bell of Technical High School, Springfield, Mass., is nowadays a firm believer in the efficacy of word of mouth advertising.

So rapidly did news travel about the highly interesting discussions on current motion pictures which have been held in her English classes that she and her pupils have been invited to give demonstrations of the work in Southbridge and Worcester as well as before various schools and motion picture councils in the vicinity of Springfield.

One of the picturesque methods used by Miss Bell to stimulate interest in films has been make-believe broadcasts of photodramas in which a broomstick served for a tripod and a tin plate for a microphone. So successful was the broadcast of *David Copperfield* that a local radio station is considering staging broadcasts of other motion pictures upon which study guides are issued.

Miss Bell's activities are an outgrowth of pioneering under the auspices of the National Council of teachers of English.

Boston Reverses Custom; Shows Undesirable Films

Boston, home of erudition, is the author of an interesting new experiment designed to keep children away from films which are unsuitable to them. Instead of forbidding children to attend or asking parents to keep their boys and girls away from films which are too mature, a group of Boston clubwomen will sponsor showings for young people of pictures of this type.

Each showing will be accompanied by a lecture in which the objectionable material in the film will be pointed out to the boys and girls. The underlying purpose is to make them more analytical in their own choice of film entertainment and to awaken them to a consciousness of true entertainment values.

The committee is confident that it can trust the native good taste of the young people and that once the reasons why adult films are undesirable are pointed out to them they will gladly keep away from those particular pictures and seek instead entertainment appropriate to adolescents.

Why the Bookmarks

Musical and historical films divide honors in the bookmarks presented this month by the Cleveland Public Library (see page 7). There are two of each. *Cardinal Richelieu* and *Les Miserables*, the historical films, were selected because they combine excellent entertainment with education regarding two very interesting periods of French history and also because of their superb casts.

Naughty Marietta was chosen because it is a typical light opera of an American composer, because, in both plot and music, lightness and worth meet; because reading the recommended books will tend to stimulate appreciation of films of this character and to lift music and drama to a higher level—and also because of the charm and lilt of the singing.

As for _The Unfinished Symphony_, it features the life and music of a great composer, Franz Schubert, and so naturally leads to biographical and musical reading, while its delightful Viennese atmosphere and the beauty of the film give it added appropriateness for bookmark use.

Ala. Reviewers Start a New Study Plan

That Birmingham, Alabama, theatre-goers may have expert advice as to the merits of films which are locally shown, the volunteer reviewing board has organized itself into a study group, writes Miss Harriet B. Adams, amusement supervisor of the municipality.

Meetings are held once a month. Sometimes the discussion turns upon a picture which has recently been seen. Again it deals in general with motion picture problems.

The preview report which is turned in by members of the group not only covers the rating of the picture and its audience suitability, but also goes into more abstruse questions, such as artistry of content and ethical values. In previewing films every previewer always asks himself or herself these questions: "If there are questionable situations, are they used to drive home a lesson?" "Is there over-emphasis on sex?" "Is the trend of the picture towards character-building?"

Marked improvement in the quality of preview reports has been noted since the organization of the study group.

East St. Louis Council Develops Library Aid

So widely has news of the effective work of the East St. Louis, Illinois, Better Films Council spread that Miss Elsie M. Clanahan, the president, was invited to describe its program at the Motion Picture Conference Luncheon of the Illinois State Federation of Women's Clubs in Chicago May 15.

The Council is at the present time laying special stress upon library cooperation. Animal stories and other books linking up with the theme of *Sequoia* were displayed on a special shelf for two weeks in advance of the time the picture played in East St. Louis and similar cooperation has been promised for all coming attractions which are outstanding.

The library has purchased at the Council's request *Children and the Movies* by Alice Miller Mitchell, which covers the high points of a survey conducted by the University of Chicago among normal school children to determine their reaction to films. The latter book is to be reviewed before the Child Study group of the College Club.

Social Drama Leads

(*Continued from Page* 1)

of 274 features, by West Coast Previewing Committees.

The committees classified 130 of these as social drama, 62 as melodrama, 38 as comedy, 21 as musicals. Only 21 of the pictures—approximately 6 per cent—were of the sophisticated type.

Printed in U. S. A.

A Bulletin for All who are Interested in Better Motion Pictures

The Motion Picture and The Family

Comment on Current Films by Teachers, Educators, Community Leaders

VOL. 1 JUNE 15, 1935 No. 9

Social Workers Rate Character Films a Success

An audience that ranged from juvenile court judges to Catholic and Protestant clergymen, from rural social workers to Salvation Army lassies whose daily duties carry them to the heart of city slums, saw and applauded films designed to assist in the training of character at the National Social Work Conference in Montreal June 9-15.

The pictures were the "Secrets of Success" series, developed by the Committee on Social Values in Motion Pictures, of which Dean Howard M. Le Sourd of the Graduate School of Boston University is chairman. Each is a one-reel cutting from a full-length feature film and each emphasizes the desirability of some fundamental trait, such as honesty, democracy, unselfishness or temperance.

(*Continued on Page* 5)

Film Booms Sales Of Dickens Work

If there were ever doubt as to the unique value of films in promoting interest in worthwhile books, a report from the booksellers would promptly dispel it.

Sales of *David Copperfield* have during the past six months kept pace with those of *Anthony Adverse,* say those who have best opportunity to gauge the tastes of the reading public.

Testimony to similar effect is added by the Cleveland Public Library, which reports that it has been obliged to stock its main and branch libraries with 500 copies of *David Copperfield* to supply the unprecedented demand.

Films Reviewed In Current Issue

Reviewed in this issue: *Awakening of Jim Burke, Border Brigands, Break of Hearts, Call of the Wild, Cowboy Millionaire, Dinky, Doubting Thomas, Escape Me Never, The Flame Within, The Healer, Hooray for Love, The Informer, Justice of the Range, Les Miserables, Men of the Hour, Murder in the Fleet, The Nitwits, Oil for the Lamps of China, Our Little Girl, Strangers All.*

Motion Picture Study Is No Sinecure In East Orange

Yet the happy faces of these cinematography club students indicate that they enjoy it

Possibly motion picture study is a sinecure in some schools, but certainly not in the East Orange, New Jersey, high school. Before a boy or girl can gain admission to the Cinematography Study Group, which has a membership limited to 27, he must have attained a general average of B in all his studies, plus an A average in English.

In addition, before he attempts to evaluate pictures he must read several books on photoplay appre-

(*Continued on Page* 5)

Educators Debate The Merit Of Shorts

Short subjects came under the critical scrutiny of leading educators this past month when a special committee to evaluate them was formed by Dr. William Lewin, chairman of the advisory committee on motion pictures of the Department of Secondary Education

(*Continued on Page* 6)

Clubwoman Gives High Praise To Pictures

High praise for motion picture productions figured in the report of Mrs. Richard M. McClure, Motion Picture Chairman of the General Federation of Women's Clubs, presented at the Triennial Convention in Detroit the early part of this month. Mrs. McClure referred

(*Continued on Page* 6)

Announce Contest On "Crusades"

Once more boys and girls in high schools throughout the United States are being offered an opportunity to win scholarships entitling them to a higher education through Cecil B. De Mille, famous motion picture director, whose film spectacle, *The Crusades,* will soon be released by Paramount.

Spurred on by the success of a previous contest on his picture, *Cleopatra,* Mr. De Mille has announced that he will make three scholarships of $500 each, entitling the winners to continue their studies in colleges of their choice, available to pupils in all accredited secondary schools in this country.

Broadening the scope of his previous contest, he will offer the awards not for essays alone, but for the sculpture, painting, model or carving which may best illustrate the spirit of the exciting age, depicted in the film, when Christians warred with infidels for the possession of the Holy Sepulchre. Students who wish to write essays on the historical or literary back-

(*Continued on Page* 6)

Trips Awarded To "Sequoia" Essay Winners

Summer vacation this year will have all the glamour of romance for six fortunate high school students, winners in the contest initiated by Metro-Goldwyn-Mayer for the finest essays on its recent picture, *Sequoia,* which dramatically portrays the friendship between a deer and mountain puma.

Assembling from different sections of the country, the six will gather in New York City July 9th, on the first lap of a journey which will carry them to Sequoia National Park to see the giant trees about which they have written and scores of deer and puma which are almost exact replicas of Gato and Malibu.

The happy six—four girls and two boys—are Sonja Harding of the East Orange, New Jersey, High School; Sydney A. Cahusac of Erasmus Hall High School in Brooklyn; Pearl A. Goerdeler of Bushwick High School, Brooklyn; Isabel Tuomey of Aquinas High

(*Continued on Page* 5)

Banner Audience Sees "Little Minister"

One thousand people, a banner audience, attended the special preview under the auspices of the Inter-Community Films Committee of New Jersey which preceded the public showing of *The Little Minister* and so demonstrated how keen is local interest in good films.

An informal discussion directed by Rev. C. Melville Wright followed presentation of the film.

The committee is composed of Better Films groups in Morristown, Madison, Chatham, Summit and Millburn.

Parent-Teachers Boost Visual Recreation Tours

Visual Recreation Tours devised by William Jenner of the California Theatre at San Bernardino, California, are being used by Fox West Coast Theatres as an adaptation of the Children's Matinee idea. A one and a half hour show especially arranged for children is given after school hours. Tickets are sold in books, through the cooperation of Parent-Teacher Associations.

Cinema Pupils Give Program For Federation

Thirty pupils of the East Orange High School held the spotlight at the annual meeting of the Finer Films Federation of New Jersey, held May 27 in East Orange, while members of the Cinematography Study Club conducted a demonstration discussion of *The Scarlet Pimpernel* with their fellow pupils participating. The scene was a reproduction of those which take place daily in the school when Cinema Club members instruct their classmates in the art of evaluating films.

After this interesting program the Federation—which is believed to be the first statewide organization of its kind—elected officers for another year. Mrs. Leon McIntire of Morristown was re-elected president and the other officers are William Orr Ludlow of Madison, vice-president; Mrs. Jay Zeamer of Orange, secretary, and Mrs. Robert Denton of Elizabeth, treasurer. The board of directors includes:

Rev. David Barnwell of Summit, Mrs. Clarence Britten of Maplewood, Harold Buttenheim of Madison, Mrs. N. P. Van Brunt of Roselle Park, Mrs. Harry G. Grover of Rutherford, Mrs. F. M. Hudson of Collingswood, Mrs. William Lum of Chatham, Mrs. Charles Menet of Newark, Mrs. Byron G. Sherman of Morristown, Mrs. John R. Schermerhorn of East Orange, Mrs. Thayer Smith of Millburn, Mrs. John McMillen of Elizabeth, Mrs. Fred Rose of Hackensack, and Peter A. Smith of South Orange.

Honorary vice-presidents are Edward D. Duffield, president of the Prudential Life Insurance Co.; Robert C. Clothier, president of Rutgers, and Mrs. Thomas Edison of West Orange.

Chairmen of standing committees are Rev. C. Melville Wright, education; Mrs. James G. Hommel, membership; A. Edmund Williamson, legislation; Mrs. Robert J. Knott, publicity, and William F. Bauer, photostudy.

Grosse Point, Michigan Reports Fine Progress

Splendid progress is reported by the Better Films Council in Grosse Point, Michigan, formed last fall as a direct result of the activities of the East Coast Preview Committee.

Representatives from each Parent-Teacher Association connected with the public schools, from the Mothers' Club, the Neighborhood Club, the American Legion and from the Protestant and Catholic churches make up its membership.

Accurate information on all current films, including audience suitability, is kept on file for the benefit of the member organizations and activities will shortly be started looking towards special programs for children.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

THE INFORMER

(*RKO Radio*)

This picture is notable for its superb acting and makes a distinct appeal for understanding and sympathy. Against a drab background, a big hulk of a man struggles against a sense of inferiority. He wants to feel important and show the girl of his dreams that he can do things of which she thinks him incapable.

Fighting against the handicap of low mentality, he seizes an opportunity to betray a fellow member of a persecuted organization. The reward provides passage money to America for the girl and himself, but the very possession of that money gives an immediate exultation that makes him forget his original purpose. He overflows with goodwill, and the goal sought is sacrificed for the immediate satisfaction of that generosity. Too late he repents his perfidy and pays with his life for his treason.

One of the most important problems in the field of character building is that of providing people with proper thrills. Thwarted in rightful channels, individuals turn to vicious practices. Society must discover the technique of helping even its handicapped members to feel themselves important.

LES MISERABLES

(*20th Century—United Artists*)

Early in this film one is sensitive to the plea for social justice, when the young Jean Valjean, after being sentenced to the galleys for stealing a loaf of bread for his sister's starving children, cries out, "But, you can't do that! You can't send a man to the galleys for giving bread to starving children! You can't let little children go hungry!" Nevertheless, the Law did condemn the youth as a criminal although he was not a criminal at heart, but the victim of an unjust economic system.

Although the social situation of the year 1935 is different from that of the year 1800, youth is still victimized and criminals are still being made by the very processes of law which are supposed to abolish crime.

Throughout the entire film one is impressed by the universality of experience. The relentless Hand of the Law comes down upon Jean Valjean each time that he attempts to make a new start in life making him a continual fugitive not from justice but from injustice. The same futility today confronts many a young person with a brief criminal record—the inability to get away from his past.

The classic scenes of the unquestioning hospitality of the Bishop, the Bishop's forgiveness after Jean Valjean steals the candlesticks and the consequent re-awakening of the desire to live the good life portray most effectively the power of love and forgiveness to overcome hate and the spirit of revenge. Jean Valjean, who hated the world for what it had done to him, is transformed by the friendliness and the confidence of the Bishop.

The forceful character of Jean Valjean is seen in his power to overcome almost insurmountable obstacles; his refusal to yield to the temptation to place his own safety first rather than to sacrifice it for the protection of others and his ability to forgive and to befriend his enemies, even Javert, who symbolizes all through the picture the "Spirit of Law," relentlessness, unforgiving and unforgetting.

OIL FOR THE LAMPS OF CHINA

(*Warner Bros.*)

"There are two things that matter in a man's life—the woman he loves and the work he does. They're equal. If one fails him, he's lost with only the other. I'll never fail you." In these words Hester tells the basis of the story which this picture portrays.

Should Stephen have left Hester to save the oil tanks when she and the baby needed him? The baby died as a result. Was the price of loyalty to his job too high to pay?

The constantly repeated theme of the story is "The company takes care of its own." But does it? Along the path of success for the company lie the wrecks of men who have given to it their all. Stephen was in the end taken care of, but there were times when he seemed about to become one of the sacrificed. The company took care of those who served it effectively—and could still be of use to them.

Hester said to Stephen: "Happiness is bought and we've paid for ours every day, every year we've been in China: life can't cheat us now!" Do people who deserve happiness always get it?

The basis of Stephen's success, however, seemed to be his indomitable spirit expressed ironically in dejection thus: "They can make me an office boy or tell me to clean out the cuspidors and I'll do it. I'm going to stick! I'm going to stick!"

This picture is made glorious by the spirit of a wife who put her strength and her courage back of her husband, and by the courage of a man who overcame every obstacle in his path.

OUR LITTLE GIRL

(*Fox*)

So much of the joy of married life comes from planning and working together. Pictures may well reiterate this fact, for some husbands and wives do not seem to have learned it yet, and most of the rest forget it, at least occasionally.

When marital companionship drifts towards narrower and more limited circles, there is a constant threat of division of interests and

(*Continued on Page 7*)

Films Spur Pupils to Good Work

Pupils of Sandusky, Ohio, schools have of late shown gratifying concentration on their studies. They have also been noted for their exemplary behavior.

The reason is to be found in 50 guest tickets distributed monthly by J. J. Scholer, manager of a local theatre, to boys and girls who have attained exceptionally high merit marks. Teachers report that students are on their toes in their eagerness to capture these prizes.

The cooperative enterprize has worked out to the advantage of both school and theatre. When pictures with educational value come along, announcements are made in all the classrooms. Students are also allowed to distribute heralds of worthwhile attractions under the supervision of the superintendent of schools. Window cards are placed in all the schools and advertising slides are frequently shown in the school auditoriums. The result is increased attendance at the films and a wider knowledge of history and literature on the part of the pupils.

The teachers have discovered by this method that films and textbooks are by no means alien interests and are giving enthusiastic support to the plan.

Philadelphia School Starts Film Library

A motion picture library dealing with technical phases of film production is being assembled by the Simon Gratz High School in Philadelphia upon request of the pupils. They have become so interested in current photoplays that they want to go one step farther and find out how they are made.

And this is only one of many indications as to how deeply photoplay instruction has entrenched itself in the life of the school, says M. David Hoffman, head of the English department, who started the photoplay classes at Simon Gratz.

At first the pupils merely had discussions of the story content of recommended films. Then they asked to be allowed to study the technical end of picture production—scenario writing, directing, photography—as much as they could do without a special library on the subject.

Later they began writing their own criticisms of films, covering all the points they had discussed, which included also the moral and social value of the films. They also began publishing their reviews in the school paper.

Instead of detracting from books, filming of classics increases the demand for them, Mr. Hoffman says. As for the popularity of the course in general, to borrow his phrase, the students "eat it up."

Letter Writing On Pictures Wins Award

"If a high school teacher wants to stir her pupils' enthusiasm for the gentle art of letter writing, let her turn to the motion pictures for an inspiration," expresses in a nutshell what Miss Ruth M. Whitfield of Proviso Township High School, Maywood, Illinois, said in a two-page article for the *English Journal* which won first prize in that publication's recent lesson plan contest.

In full, the article describes how Miss Whitfield's pupils launched upon a letter-writing campaign which covered the whole field of motion picture production and distribution because a casual classroom inquiry developed that they had no definite standards for selecting their own film entertainment.

In answer to Miss Whitfield's question "Why don't you shop for movies as you do when you spend money for other things?" came the pupils' further inquiry "Where can we really find out about pictures?" and the practical suggestion "Let's collect all the information we can get; write letters for material."

Topsy-like, the project grew. The first letters were merely requests for film estimates. The next asked information about the making of pictures. The third were to managers of local theatres requesting free admission for committees of pupils who had been designated to review certain plays. Later there were letters of thanks to the managers who granted this courtesy and to the people who had sent the pupils film material; also invitations to speakers to talk to the class about films.

All these were business letters, of course, and since only perfect letters could be mailed, the members of the class acquired an enviable store of knowledge about business letter-writing.

Ramifications were numerous. Movie material could not stay long within the bounds of a sheer letter-writing project. It burst out into class discussion. Informational material gathered by the pupils had to be stored and so notebooks and scrapbooks were started. And the twin results were a new and interesting course of study in letter writing which is applicable to the needs of all schools and also the inauguration of a definite program of photoplay study.

Committee Now Dept.

So vigorous a motion picture program has been carried on during the past year by the Motion Picture Committee of the Cleveland Federation of Women's Clubs, Mrs. Myrtle Carran, chairman, that it is now a department. Through its efforts, *Sequoia*, designed originally for mid-week showing in Cleveland, drew preferred playing time over the week-end in many local theatres.

DO FINE FILMS STIMULATE INTEREST IN GOOD LITERATURE?

The eagerness with which these pupils in a New Jersey high school library seek classics on which films are based provides an answer emphatically in the affirmative

Merit Students Go To See "Sequoia"

Attendance at a preview of *Sequoia* was made a reward of merit for pupils in Grand Rapids, Michigan, schools. All the English teachers in the city were invited to a special preview arranged by the manager of the Regent Theatre and each was accompanied by a boy or girl from his class. The distinction was given either to a pupil of exceptionally high standing chosen by the teacher, or else to a student selected by popular vote. In each instance the pupil gave an oral review of the picture for the benefit of his classmates, thus stimulating interest in film and book and also emphasizing the importance of being kind to animals.

Play Only Shorts On Saturday A. M.

Shorts only—and every one of them appropriate for children—constitute the Saturday morning program at the Regent Theatre in Grand Rapids, Michigan. Mickey Mouse, Betty Boop, Our Gang, Popeye and other film characters beloved of juveniles entertain a large proportion of the junior population every Saturday.

The plan was worked out by Walter Morris, manager of the theatre, in cooperation with the Parent-Teacher Association and has run successfully for more than a year. A children's amateur broadcast from the stage once a week heightens interest in the show and brings the audience close to "standing room only" proportions.

A CLUBWOMAN CHATS ON CURRENT FILM TRENDS

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

A glance at the pictures of the month again gives emphasis to the continued variety and vigor of the present day screen. Aren't you glad to note that originality of idea and artistic distinction are seen with increasing frequency? The honestly critical taste cannot fail to be satisfied or the average movie-goer fail, we believe, to find much that is well worth remembering. The covers of fine literature and drama have been opened to the country at large and people everywhere are making or are renewing their acquaintance with the classics.

We note with pleasure that a dozen or more pictures for family consumption have been offered the past month, the high point of comedy being reached in *Doubting Thomas*, a modernized adaptation of George Kelly's stage play, *The Torch Bearers*. Nothing more refreshing or genuinely funny has come to the screen and Will Rogers' burlesque of a crooner is alone worth whatever effort it costs to see the film. Here is rare artistry in the field of comedy that should receive a royal welcome everywhere.

Nitwits, the Wheeler and Woolsey comedy mystery, is amusing

(*Continued on Page* 6)

Pastor Gives Weekly Show "Success" Films

Recommended to Better Films Councils everywhere not only as a Lenten but as an any time of the year project is the plan developed by Rev. John H. Keene, rector of St. Thomas's Episcopal Church of Roseville, New Jersey, for community utilization of the one-reel series of character education films entitled *Secrets of Success.*

Shown on six successive Saturday mornings in a Newark Theatre to an eager group of 200 boys and girls representative of six of the leading churches of Roseville and vicinity, the films provoked animated discussion in Sunday school the succeeding day, or in religious education groups the succeeding Monday and Tuesday and many lessons having to do with the stabilization of juvenile character were forcefully driven home.

Admission to the showings was by ticket only, thus creating in the children's minds the idea that it was a privilege to see the films. These tickets were controlled by the church groups.

Showings were in the City Theatre, Newark, whose manager cheerfully cooperated in the plan, saying that he was delighted with this opportunity to secure the good will of the churches.

Teachers and religious leaders saw in a preview all the films which were subsequently selected for the children's use and for group discussion. These included *Huck Finn, Tom Brown of Culver, Tom Sawyer, Skippy, Sign of the Cross* and *No Greater Glory.*

Discussion leaders were furnished with report blanks and made out detailed reports of the class discussions which were held after the showing of each film. These were forwarded to Dr. Howard M. Le Sourd of Boston, Chairman of the Committee on Social Values in Motion Pictures, which is responsible for the *Secrets of Success* series and the information they contain will be utilized in planning for similar showings elsewhere. Discussions ranged from 15 to 25 minutes, some of the discussion leaders reporting that this was ample time while others said that the children wanted to go on talking long after the designated period had closed.

Richmond Approves Modern Language Films

Schools in Richmond, Va., have stamped their approval upon the educational values of films by making selected French pictures a part of the modern languages curriculum.

Shows are put on early each Saturday morning at the Strand Theatre with the students charged the regular admission prices. *Poil de Carotte* and *Mirages of Paris* were the first to be shown.

Film Drama To Be Featured At N.E.A. Meeting

Celluloid drama will forge into prominence at the annual convention of the National Education Association in Denver in July through the appearance on the convention program of Cecil B. De Mille, whose mammoth spectacle, *The Crusades*, is now reaching the final stages of production.

Mr. De Mille will speak of current photoplay trends as they relate themselves to the high school curriculum. Dr. William Lewin, Chairman of the Motion Picture Committee of the Department of Secondary Education of the National Education Association, will give an illustrated talk on *The Photoplay and Youth Problems of Today* at the same session.

Both addresses admirably correlate with the theme of the convention, which is *Education and Youth Problems of Today.*

Publishes Book List In Local Newspapers

Copies of *Selected Motion Pictures*, joint publication of the West and East Coast Preview Committees, are posted regularly on the bulletin board of the Bloomfield, New Jersey, public library.

The library also promotes films and incidentally reader interest by publishing regularly in the local papers lists of books from which motion pictures have been or are being made which appear on its shelves. On a recent list appeared: Booth Tarkington's *Alice Adams*, Van Dine's *Casino Murder Case*, Lamb's *Crusades*, Ouida's *Dog of Flanders*, *Freckles* by Gene Stratton Porter, *Gorgeous Hussy* by Samuel Hopkins Adams, *Laddie* by Porter, *Last of the Mohicans* by Cooper, *Marie Antoinette* by Zweig, *Mutiny on the Bounty* by Nordhoff and Hall, *Oil for the Lamps of China* by Hobart, *Private Worlds* by Bottome, *Sylvia Scarlett* by Mackenzie, *Tale of Two Cities* by Dickens, *Three Musketeers* by Dumas, *Time Out of Mind* by Field and *Vanessa* by Walpole.

Important Notice

During the summer months, publication of *The Motion Picture and the Family* will be suspended, the next issue appearing in September. Those who wish to obtain the July and August issues of *Selected Motion Pictures* so that they can keep pace with film trends, must notify the Motion Picture Producers and Distributors of America, Inc., 28 W. 44th Street, New York City, promptly to that effect. Please send postcard request to the Community Service Department at that address.

FILMS FOR THE PUPIL AND TEACHER

By WILLIAM LEWIN, Ph.D.,

Author of "Photoplay Appreciation in American High Schools"

During the summer months, millions of young folks, to get their "money's worth" of enjoyment out of the extraordinary procession of photoplays announced for the fall, will be reading the books on which these photoplays are based—*A Tale of Two Cities*, *Mutiny on the Bounty* (and the other two books in the trilogy, *Men Against the Sea* and *Pitcairn's Island*), *The Forty Days of Musa Dagh*, *The Good Earth*, *Silas Marner*, *Oliver Twist*, *Ah, Wilderness*, *Ivanhoe*, *A Midsummer Night's Dream*, *Twelfth Night*, *20,000 Leagues Under the Sea*, *Dodsworth*, *Anna Karenina*, *Call of the Wild*, *Marie Antoinette*, *Romeo and Juliet*, *The Crusades*, *Quality Street*, *The Three Musketeers*, *The Last Days of Pompeii*, *The Life of Dr. Johnson* and some of the operas. Likewise, they will be reading books suggested by photoplays they have seen during the past academic year, like *David Copperfield*, *The Little Minister*, and *Les Miserables*.

CALL OF THE WILD

(*20th Century—United Artists*)

Among the photoplays which will be enjoyed by youngsters and oldsters during the summer and fall months is one which affords many opportunities for critical discussion—the Gene Fowler screen-play version of Jack London's *Call of the Wild*. Supervised by the brilliant Mr. Zanuck, who now has *Ivanhoe* in preparation for the cameras, the Jack London classic is melodramatic and humorous by turns. It is less the story of a dog and more the story of the great gold rush to Alaska in '98. The scenario is tailormade to serve as a starring vehicle for Clark Gable. It abounds in episodes that will hold boys spellbound and that will add to the laurels of Director William Wellman. Ideals of self-sacrifice, good sportsmanship and persistence are stressed in the film.

OIL FOR THE LAMPS OF CHINA

(*Warner Brothers*)

The screen version of Alice Hobart's unusual novel, *Oil for the Lamps of China*, was directed by Mervyn Le Roy, who has to his credit the filming of *I Am a Fugitive from a Chain Gang*. It is not surprising, therefore, that the film is more than an absorbing photoplay. Young adults and their teachers will find in it a social document of unusual significance, though it softens the theme of the novel somewhat. Through it are portrayed the heartlessness and ingratitude of a great corporation. Only after a stirring climax are the achievements and sacrifices of a loyal employee given their due reward. Josephine Hutchinson's denunciation of the corporation and her plea for her husband are among the highlights of the film. In spite of the idealism of the employee, the company is more interested in the profits of its stockholders than in the light that may be brought to China. The devotion of the wife to the husband is reminiscent of the scenes of devotion in *Arrowsmith*, but the tragic ending is avoided. Scenes of "the backyard of Siberia" are of timely interest, especially in social science classes.

THE INFORMER

(*RKO Radio*)

Teachers of the social sciences and of literature will find in the screen version of Liam O'Flaherty's psychological novel a dramatization of the bitter days that preceded the establishment of the Irish Free State. Bravely and beautifully directed by John Ford, the photoplay presents an unforgettable picture of the slums of Dublin during the historic riots of a dozen years ago. The story by which O'Flaherty made his reputation as a novelist comes to life on the screen in a manner that must warm the cockles of the novelist's heart—perfectly cast and convincingly acted, with Victor McLaglen in the role of the stupid giant who betrayed his friend with the intention of getting away to America with his girl, who went berserk with the money he received from the English and who finally confessed his sin under the power of an agonized conscience. Teachers of literature will find in the theme of disintegration an interesting opportunity for comparison with the theme of *Macbeth* and *The Emperor Jones*.

BREAK OF HEARTS

(*RKO Radio*)

An interesting illustration of the fact that the art of acting is largely the art of listening may be found in Katharine Hepburn's work in *Break of Hearts*. Though the photoplay is weak in story structure, the production possesses considerable appeal through the subtle nuances of pathos, humility, pride and triumph that pass in delicate, fleeting touches over the face of the actress. The fine restraint of Charles Boyer's style of acting provides a foil for the sensitive reactions of Miss Hepburn. Even though he portrays a temperamental conductor of symphony orchestras, he is able to provide a fine contrast to the quick mobility of mood that the camera is able to catch in a Hepburn close-up. The production is notable for its musical moods, achieved through the unusual recording of orchestral scores that are interwoven with the various episodes of the plot. Teachers of music and of dramatic art will find this film useful.

ESCAPE ME NEVER

(*British and Dominions—U. A.*)

A firm place among the stars of the cinema sky is assured Eliza-

(*Continued on Page* 7)

Drafts Study Outline Of Music Films

Preparation of a study outline for the appreciation of musical pictures, available to all groups which have a special interest in this type of film, is announced this month by the Better Films Council of Greater St. Louis, always an innovator in the motion picture field.

Formulated by a group of prominent St. Louis musicians under the chairmanship of Miss Anna Louise Petri, president of the Eighth District of the Missouri Federation of Music Clubs, the outline is designed to do for musical films what similar study courses have done for films of extraordinary merit in other fields: namely, to enhance the theatre-goer's enjoyment of them by enabling him to make a critical examination of their merits.

With this thought in mind, the committee suggests some of the following topics for study: the detailed musical source from which the production is taken; the life of the composer, together with the historical and literary background of the period in which he lived; the musical form which has been employed in adapting the opera or operetta to the screen, together with the characteristics of the musical style, and as a finale the biographies of all who have had an important part in making the production, including stars, featured players, producer, director and musical director.

Full biographies of the St. Louis musicians under whose aegis this outline was prepared would read like a musical *Who's Who*. A few of the many qualifications which equip them so admirably for work of the kind are these: Miss Petri is an alumna of Chicago Musical College, from which she holds two degrees; George L. Scott is a graduate of the New England Conservatory of Music, an organist and a choirmaster. Dorothy Noble Lord, graduate of the American Conservatory of Music, was a former member of the faculty of Pritchett College and now has her own musical studio in St. Louis. C. Albert Scholin, a graduate of the American Conservatory, is a widely known concert organist. Prof. C. V. Fallert is also a concert organist and a lecturer and director of musical clubs, and Louis Victor Saar is a pianist, a composer and executive director of the Art Publication Society of St. Louis.

Although prepared primarily for the St. Louis Better Films Council, the outline for musical appreciation of films is already in use by the National Council of Federated Church Women, the Missouri Federation of Women's Clubs and the Eighth District of the Missouri Federation of Music Clubs. It is available to interested organizations through application to Miss Anna Louise Petri, 3024 Hawthorne Boulevard, St. Louis, Mo.

Rate Character Films Success

(*Continued from Page* 1)

The feature pictures from which the cuttings were made were lent to the Committee by the member companies of the Motion Picture Producers and Distributors of America, Inc., and were made available for exhibition at the National Social Work Conference through that organization.

Greeting the films as one of the most effective devices to aid character-building which has made its advent in the social work field for a long time, leaders in social work from all parts of the United States and Canada crowded into the projection room where the pictures were shown, enthused over them and asked questions innumerable as to how they might obtain them for the use of their agencies.

The pictures were *Huckleberry Finn, Broken Lullaby, Sooky, Alias the Doctor, Gentlemen Are Born, No Greater Glory* and *The Band Plays On.*

One of the most interesting demonstrations was given before the National Probation Association in the Hotel Windsor ballroom on Sunday morning, June 9. Films were selected for this which had a bearing upon the problem of offenders against the law.

It was the association's annual meeting and Rev. E. R. Moore, Ph. D., Director of the Division of Social Action of the Catholic Charities of the Archdiocese of New York, addressed the group, stressing the need for training both will and intellect as essential elements in character education. This served as an especially appropriate introduction to the showing of the films. Mrs. Marjorie Bell, Associate General Secretary of the organization, arranged the showing.

The showings at the National Conference of Social Work were arranged by Dr. Evarts G. Routzahn of the Social Work Publicity Council.

Photoplays Featured In New Textbook

New evidence of the very definite trend towards including motion picture study in the high school curriculum is to be found in the inclusion of a complete section called "On the Silver Screen" in a new textbook for use of English students entitled *Essays in Modern Thought*, and edited by Thomas R. Cook, head of the English department of the high school in Great Neck, New York.

The section contains specimen reviews by Richard Watts, Jr., motion picture critic of the *New York Herald-Tribune*, and an article on films by John B. Kennedy as well as questions for discussion and rating scales for films devised by Dr. William Lewin, who as Motion Picture Chairman of the National Council of Teachers of English inaugurated the experiment for teaching photoplay appreciation in the schools.

The book is published by D. C. Heath & Co.

WHO'S WHO IN BETTER FILMS

One of the most important events of the last six months, to the mind of all leaders of the finer films movement, has been the addition of a new previewing committee to the roster of Hollywood organizations whose evaluations of films are the Bible of Better Films groups from coast to coast. With the formation of such a committee by the Southern California Council of Federated Church Women the voice of Protestant church women was for the first time officially heard in the film councils of the land.

This month the *Who's Who* department of *The Motion Picture and the Family* is privileged to present the woman who holds the immediate reins of power in this new preview group. It is Mrs. M. Frances Thomson, motion picture chairman for the Southern California Council.

Guiding spirit in the whole motion picture program of the National Council of Federated Church Women, of which the Southern California Council is a part, is Mrs. Arretus F. Burt of St. Louis, pioneer worker for the Family Night, the Junior Matinee and other institutions which have been written into the programs of Better Films organizations from coast to coast.

But because Hollywood, country of film magic, lies at her door, it is Mrs. Thomson who has assembled a previewing committee of church women, representative of 17 Protestant organizations, to meet with the other preview committees of Hollywood. It is she who indefatigably attends Hollywood first showings, edits and assembles the opinions of her reviewers and issues them not only with the other West coast evaluations, but in a separate list which has already attained a request circulation of 3,000.

A self-made woman is this new motion picture chairman of the Southern California Council. Widowed at 26, with young children to support, she established and operated the first tuberculosis sanitorium at Banning, California. Later, wishing to give her children a more cosmopolitan environment, she moved to Los Angeles. There she plunged into church activities in such time as she could spare from business. From the recording secretaryship of the Woman's Auxiliary in her own church she advanced to being representative of the Episcopal denomination in the Southern California Council. Now comes her motion picture chairmanship.

Mrs. Thomson is the offspring of a long line of ancestors who had pioneering in their blood. Descendant in a direct line from Hugh le de Spenser, follower of William the Conqueror, a great grandchild of an emigree of the French Revolution, sprung from forbears who during the American Revolution were held prisoners in England because of their sympathy with the colonies, she finds no terror in exploring uncharted fields. And so to her there is great fascination in the new work which brings her into direct contact with one of the newest and most romantic of the industries, a field in which there is still ample opportunity for pioneering.

Motion Picture Study Is No Sinecure in East Orange

(*Continued from Page* 1)

ciation. If a picture is to be made the basis of classroom discussion he must see it twice. And if the film is taken from a literary classic he must also read the book. Then and then only is he allowed to participate in a two to four hour club discussion on the merits of the film. After that, however, he is considered qualified to conduct a general classroom discussion for the benefit of his fellow pupils who may have seen the film but do not belong to the club.

Since all the work of the Cinematography Group must be done outside school hours, the fact that club membership is one of the most coveted distinctions the school has to offer is eloquent testimony to the popularity of photoplay study.

During the past year club members have seen between 175 and 225 pictures and have turned in between 1,200 and 1,500 sheets evaluating them. They have conducted classroom discussions on *David Copperfield* and approximately a dozen more outstanding films, covering such topics as entertainment value, theme, story development, social values, continuity of plot and structure, direction, speech and acting of characters, photography and lighting, properties and make-up, sound effects and music, casting and titles.

"If a small club can learn to choose films carefully, a whole school can eventually be taught to do the same thing," is Mr. Bowden's enthusiastic comment on the success of the club's program.

Trips Awarded Essay Winners

(*Continued from Page* 1)

School in La Crosse, Wisconsin; Oline A. Dandurand of St. Patrick's High School, Kankakee, Illinois, and Charles E. Woodhouse of Kent State High School in Kent, Ohio.

The vision and imagination which they wove into their essays on the picture have won for them a trip by the Southern Pacific Lines Steamship Dixie to New Orleans, a day's stay in the fascinating old Southern City, a rail trip to the world's film capital in Los Angeles, and a visit to Sequoia National Park.

Alternates who will be privileged to make the trip if the winner for any reason is unable to do so are Ruth Hartquist, St. Patrick High School, Kankakee, Illinois; Madison Farnum, Mont Pleasant High School, Schenectady, New York; Doris Rae Curtis, Grover Cleveland Junior High School, Tulsa, Oklahoma; Miles Mitchell, Oakdale High School, Oakdale, California; Ellerie Edwards, Lakewood High School, Lakewood, Ohio; and John Vernay, Pacific Military Academy, Los Angeles.

Victorious in a contest in which 300,000 students participated, these twelve won high praise from a distinguished group of judges, headed by Mrs. Franklin D. Roosevelt, for the deep sympathy, the technical understanding and the genuine literary quality which their essays revealed. Taking advantage of the range of choices offered they wrote on varied topics.

Miss Harding and Miss Goerdeler described vividly some of the unforgettable scenes in the picture. Mr. Cahusac and Mr. Woodhouse made a masterly plea for the preservation of the giant sequoias. Miss Dandurand contrasted the capabilities of animals and humans as actors. Miss Tuomey wrote on "A Magnificent Social Study of Animals."

The judges who awarded the prizes were: Mrs. Roosevelt; Horace M. Albright, former director of the National Park Service; Arno B. Cammerer, director of the National Park Service; John D. Coffman, chief forester of the National Park Service; F. Trubee Davison, president of the American Museum of Natural History; Lee F. Hanmer, director of the Recreation Department of the Russell Sage Foundation; Vance Hoyt, author of *Malibu*, the novel from which *Sequoia* was taken; Mrs. James F. Looram, chairman of the Motion Picture Bureau of the International Federation of Catholic Alumnae; Mrs. Charles Cyrus Marshall, president of the National Life Conservation Society; John S. McGroarty, congressman from the 11th California district; Thomas Gilbert Pearson, founder and president of the International Committee for Bird Protection; Miss Josephine Schain, National Director of the Girl Scouts, Inc.; Mrs. William Dick Sporborg, former president of the National

(*Continued on Page* 8)

Kiddies Enjoy Birthday of Little Star

It is hard to say whether Shirley Temple or the boys and girls who attended a Saturday matinee at the Arabian Theatre in Seattle in honor of her birthday got the most joy out of that anniversary event.

For while the girl who was considered "best dressed" in grown-up clothes got a Shirley Temple doll as a prize, and other youngsters who participated in the doll parade carried away souvenirs for the best dressed, largest, oldest and funniest dolls entered, Shirley received from the entire aggregation a mammoth birthday card signed with the names of everyone in attendance.

Responsive to the spirit of the occasion a local baker made a huge birthday cake of which every child had a piece. Youthful imitators of Shirley had a chance to give their individual versions of "Good Ship Lollypop" and a prize went for the best rendition. The entire audience departed Shirley Temple fans.

Announce Contest On "The Crusades"

(*Continued from Page* 1)

ground of the film will be placed in a separate classification from those who choose plaster, wood or canvas as their medium of expression.

In preparation for the contest, Mr. De Mille has had a prospectus prepared which will be available to pupils during the summer vacation period. This outlines the history of The Crusades, portrays some of the more colorful figures who were leaders and participants, and is accompanied by an extensive bibliography covering both historical and fictional volumes bearing on the era. Copies may now be obtained by writing to Crusades-DeMille Scholarships, Paramount Pictures, Inc., 1501 Broadway, New York City. Each applicant must state the school and grade he is in.

Later, at the time when the picture is released, a complete manual will be made available. In this announcements will be made of an interesting quota of preliminary prizes which will be presented to students whose entries are meritorious but who do not qualify for one of the major awards.

The actual inauguration of the contest will come with the reopening of school in the fall.

South Starts Film Course

What is believed to be the first lecture course on films in the South has just been completed by the Louisiana Council of Motion Pictures, Mrs. A. S. Tucker, president. Courses were conducted in the New Orleans Y.W.C.A. and were so successful that parallel activities are planned for the Y.M.C.A.

Proving That Truth Is Stranger Than Fiction

The *Landmark* monthly magazine of the English Speaking Union of the British Empire, is authority for the following story, which illustrates very definitely that in the kingdom of celluloid truth is often much, much stranger than fiction.

It seems that in preparation for his forthcoming picture, *Mutiny on the Bounty*, Charles Laughton read all books available on the period. In one of them he discovered that Capt. William Bligh, whose part he is to take, had his naval uniforms made at the firm of Gieves in Bond Street. On a recent visit to London he dropped into Gieves' and to the employee who greeted him said: "I wish to inquire about some uniforms you made some time ago for Capt. William Bligh."

"Yes, sir," said the man, "and about what date was that?"

"The date," said Laughton, "was the year 1789."

The employee greeted the announcement with well-bred British stolidity. Not a flicker of surprise crossed his face.

"Just a minute, sir," he said, and retired.

In a few moments he was back with an old volume which contained an accurate description of Capt. Bligh's uniforms even to information as to how many buttons there were on the coats and how they were spaced. Laughton ordered a complete set of uniforms for use in the picture.

Clubwoman Gives High Praise to Pictures

(*Continued from Page* 1)

with enthusiasm to the large percentage of family films recently released.

"Last April the motion picture producers told us that they would make more films suitable for the entire family during 1935," she said. "They have kept that promise. Of 333 features released since May, 1934, 116 are classified as family entertainment as against 70 the previous year."

Not only Mrs. McClure's report but also the presence at the convention of Mrs. Alice Ames Winter, who has been the ambassador of American women at the film capital for the past six years, tended to keep attention focussed upon motion pictures throughout the sessions. Mrs. Winter, whose province it has been to interpret the viewpoint of women to the producers, said that great advances had been made in production standards. "Women asked for cleaner films," Mrs. Winter said. "Hollywood made a quadruple response. It gave them not only what they asked, but also more entertainment, finer technique and better drama."

Educators Debate The Merit of Shorts

(*Continued from Page* 1)

of the National Education Association.

On the theory that the development of better shorts will tend to discourage double feature billing, Dr. Lewin's committee, which is chaired by Dr. Paul B. Mann, head of the biology department of the Evander Childs High School, New York City, will study how shorts may be made a cultural adjunct to the motion picture theatre program.

The committee held a preliminary meeting in New York City June 8 and will meet again in early July during the National Education Association convention in Denver.

"We believe that the development of finer short subjects will add a definite cultural value to the motion picture bill," Dr. Lewin commented after the first meeting of the committee. "Even more important, we believe it will tend towards the elimination of double feature billing. If the shorts become as entertaining as the feature films, theatre patrons will without question be content to see a single feature."

Why the Bookmarks

History and big business vie for first honors in the films chosen this month for bookmarks by Cleveland Public Library (see page 7).

The librarians tell us that they selected Alice Tisdale Hobart's *Oil for the Lamps of China* for a bookmark largely because of the widespread current interest in Chinese affairs; also because it is deservedly a best seller.

***Loves of a Dictator* was chosen—in spite of a weak title which in itself did not recommend it—because it deals dramatically and interestingly with a phase of history which is comparatively little known and so gives to an historical story the rare element of suspense, and because it presents court life with dignity.**

***The Informer* was selected because of the outstanding quality of the film both as to matter and manner, the former being exemplified in an ethical and interesting character study, developed through a highly dramatic plot and also through the remarkable portrayal given by Victor McLaglen; the latter, in exquisite, artistic photography that in combination with the sensational character of the plot gives the film fine balance.**

A Clubwoman Chats On Film Trends

(*Continued from Page* 3)

entertainment even though the word artistry has no place in its description. Nonsensical farce that appears to have neither rhyme nor reason to it, it does have plenty of laughs and a slapstick ending for those who enjoy their fun in large doses.

Light musical comedy is offered in *Hooray for Love.* The tap dancing of Bill Robinson and the clever characterization given by Thurston Hall are of particular interest and the music is catchy and tuneful.

Dinky left us wishing that a strong story had been selected for Jackie Cooper, who has long been absent from the screen. Even his good performance cannot overcome a weak story.

Shirley Temple's natural charm and ability give a strong entertainment value to *Our Little Girl*, a trite and overly sentimental story of the threatened divorce between a small girl's parents and of the part she plays in averting it.

An Out-of-the-Ordinary Picture

The Healer is an out-of-the-ordinary picture, with the patient devotion of a gifted young doctor to crippled children as its theme. An excellent story, with interesting action which gains in charm and thrill through scenes of a forest fire magnificently photographed.

A fine study in character conflict between a father and son is offered in *The Awakening of Jim Burke.* The attempt to make over a boy and destroy his urge for music and the near tragedy that results is thought-provoking in its implication for parents. Not an exceptional story, but one that is well developed, along fine lines, with no drop in its interest.

Murder in the Fleet, a thrilling mystery set against the background of a United States cruiser, is unusually good entertainment. The discipline aboard ship, the fine loyalty and the high devotion to duty on the part of both officers and men give the fast moving story a commendable educational value. Comedy and acting are excellent and several scenes reach a high point of excitement.

The exploits of newsreel cameramen are shown in the tensely melodramatic production, *Men of the Hour.* The story, which includes a pleasant romance, is interesting, exciting and informing.

An amusing and logically told tale of the present day west is *The Cowboy Millionaire.* The western scenery, beautifully photographed, fine horsemanship and good sportsmanship combine to make the picture well worthwhile.

Justice of the Range shows Tim McCoy, a favorite with the children, as an attractive cowboy who straightens out several difficult problems to the satisfaction of everyone, including the audience.

The Royal Canadian Mounted

(*Continued on Page* 7)

Films For The Pupil And The Teacher

(*Continued from Page* 4)

beth Bergner by her extraordinary performance in the screen version of the Broadway stage success, *Escape Me Never.* The photoplay is comparable to *Break of Hearts* in that it is weak in story continuity and trite in theme, yet likewise provides a vehicle for the versatility of the star. Directed by Paul Czinner, *Escape Me Never* does so well by the stage-play that it would seem that the play was designed as a basis for displaying the many sides of Miss Bergner's screen art. Like *Break of Hearts,* the film deals with the romantic and tragic aspects of the love of a girl for a musician and her final triumph over obstacles; but Miss Bergner's film excels in revealing a procession of portraits that runs the whole gamut of emotions and sparkles like the facets of a diamond revolving before the camera.

STRANGERS ALL

(*RKO Radio*)

A delightful comedy wholesome in theme and abounding in material for discussion is *Strangers All,* directed in down-to-earth style by Charles Vidor and convincingly enacted by May Robson. It is the story of a present-day mother whose grown-up children include a struggling haberdasher, a socialist orator, and an ambitious embryo actor. So realistic are many of the episodes that young folks of today can easily identify themselves with those in the photoplay. Teachers of story composition will find here a simple, clear-cut plot, numerous examples of character contrast and illustrations of the element of surprise as a device in securing humorous effects. Resembling *Three-Cornered Moon* in many ways, it goes that production one better as a basis for socialized classroom discussion of current life-problems.

A Clubwoman Chats On Films

(*Continued from Page* 6)

Police go out to get their man in *Border Brigands,* and Buck Jones, always a favorite of the children, gives a dashing performance in the leading role. The beautiful setting of the Canadian Rockies adds much to the enjoyment of the picture.

These western tales quite evidently satisfy a desire on the part of both children and adults for swift action, hard riding and beautiful outdoor scenes. As one reviewer stated, "A 'western' always entertains me regardless of the story it tells."

The pictures for more mature audiences include a few that are outstanding in interest and artistry—among these Alice Tisdale Hobart's epic of big business in the Far East, *Oil for the Lamps of China,* and the film in which Ann Harding appears as a psychiatrist, *The Flame Within.*

As has been said, thirteen of the month's pictures are desirable for children. Practically all the others are appropriate for young people.

Family films of the month include:

Hooray for Love (RKO Radio); *Justice of the Range* (Columbia); *Nitwits* (RKO Radio); *Awakening of Jim Burke* (Columbia); *Border Brigands* (Universal), (Junior Matinee); *Murder in the Fleet* (M-G-M); *Dinky* (Warner Bros.); *Little Girl* (Fox); *Cowboy Millionaire* (Fox); *Once in a Blue Moon* (Paramount); *The Healer* (Monogram); *Doubting Thomas* (Fox).

These the East Coast Preview Committee has classified for adults and young people:

Public Hero Number 1 (M-G-M); *Paris in Spring* (Paramount); *The Girl Who Came Back* (Chesterfield); *The Glass Key* (Paramount); *Oil for the Lamps of China* (First National); *Under the Pampas Moon* (Fox); *Break of Hearts* (RKO Radio); *The Daring Young Man* (Fox); *The Flame Within* (M-G-M); *Girl From Tenth Avenue* (First National); *In Caliente* (First National); *Air Hawks* (Columbia); *Age of Indiscretion* (M-G-M); *Let 'Em Have It* (U.A.)

Goin' to Town (Paramount) and *The Raven* (Universal) are mature films suited to adult audiences only.

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- The Last September, by *Bowen*
- There Will Be Fighting, by *O'Donnell*

In History

- The Drama of Sinn Fein, by *Desmond*
- The Irish Struggle and Its Results, by *Paul-Dubois*
- The Evolution of Sinn Fein, by *Henry*
- Insurrection in Dublin, by *Stephens*

In Drama

- The Shadow of a Gunman, by *O'Casey*
- The Plough and the Stars, by *O'Casey*
- The Big House, by *Robinson*
- Juno and the Paycock, by *O'Casey*

IRISH PATRIOTS

- Traitor or Patriot, The Life and Death of Roger Casement, by *Gwynn*
- Letters and Leaders of My Day, by *Healy*
- Memoirs of an Old Parliamentarian, by *O'Connor*

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- The Devil (Oliver Necker), by *Neumann*
- Man of Iron (Bismarck), by *Dehan*
- Twenty Years After (Mazarin), by *Dumas*
- Blinded Kings (Rasputin), by *Kessel*
- Catherine de Medici, by *Balzac*
- Power (Joseph Suss Oppenheimer), by *Feuchtwanger*
- Richelieu, by *James*

In History

- Struensee, by *Neumann* (In German)
- Bismarck, by *Ludwig*
- Madame de Maintenon, by *Dyson*
- Richelieu, by *Belloc*
- Rasputin, the Holy Devil, by *Fulop-Miller*
- The Du Barry, by *Schumacher*
- Master Olivier Le Daim (Necker) in "King Spider," by *Lewis*
- Disraeli, by *Maurois*
- Madame de Pompadour, by *Tinayre*
- Mazarin in "Twelve Bad Men," by *Dark*
- Palmerston, by *Guedalla*

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WHEN EAST MEETS WEST

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- Peking Picnic, by *Bridge*
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- River Supreme, by *Hobart*
- Man's Fate, by *Malraux*
- The Bitter Tea of General Yen, by *Stone*
- Peng Wee's Harvest, by *Miln*

CHINA'S STRUGGLE

- The Great Wall Crumbles, by *Clark*
- The Four Hundred Million, by *Nourse*
- China's Red Army Marches, by *Smedley*
- Modern Chinese Civilization, by *Legendre*
- Twilight in the Forbidden City, by *Johnston*
- The Chinese Soviets, by *Yakhontoff*

BEHIND THE MOON GATE

- The House of Exile, by *Waln*
- A Son of China, by *Sheng-Cheng*
- A Chinese Testament, by *Tretiakov*

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Lessons From The Movies

(*Continued from Page* 2)

diversion of affection. The wider the circles of mutual interests and the more inclusive the areas of comradeship, the stronger the ties of matrimony become.

The "Little Girl" in the picture was adorable and succeeded in keeping her home united, as unfortunately, many sweet little girls in real life have failed to do when genuine companionship between husband and wife waned and disappeared.

New Rochelle Council Reports Lively Program

When a film of extraordinary merit plays New Rochelle, New York, the local Better Films Council, Mrs. Paul E. Byron president, leaves the public in no doubt as to whether or not it should see the picture. Besides calling special attention to it in its monthly motion picture bulletin the Council advertises the film through the press and schools, by the distribution of book marks and by announcements in the churches and in other places where large groups congregate.

In its brief career of 15 months the Council can boast the formation of two photoplay study clubs in junior high schools and it is now contemplating starting an adult club. It has sponsored eight junior programs, each of which has been chaperoned by representatives of one of its member organizations, has arranged with the Y.M.C.A. for a free information service on films, has won the cooperation of the public library in setting aside a shelf of books on photoplay appreciation for the use of the Council and during January carried out a comprehensive observance of Better Films Month. Among the events was a motion picture benefit, a Better Movie Sunday, and a Visual Education Demonstration meeting in which various organizations of Westchester County cooperated under the aegis of the Westchester County Council.

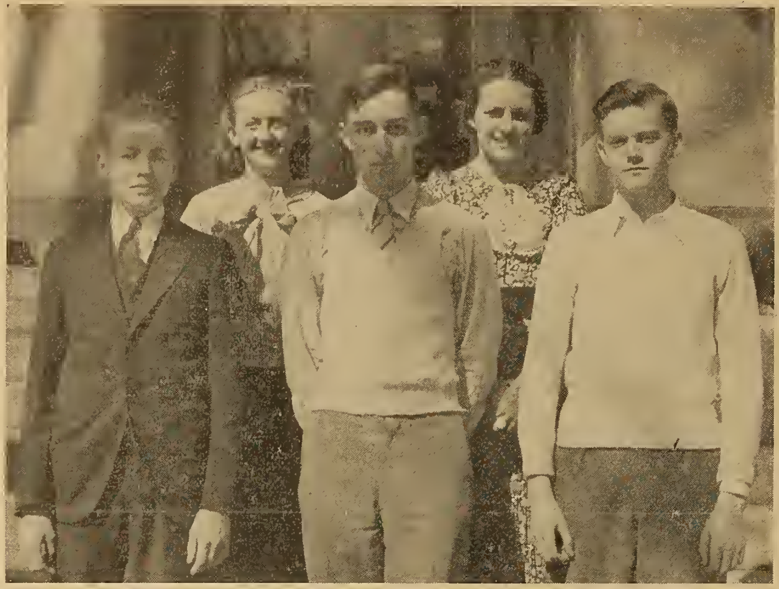
Juniors Make Theatre For Hobby Show

Construction of a miniature motion picture theatre, equipped for sound production was the contribution made by the Junior Motion Picture Council of New Haven, affiliated with the New Haven Council of Theatre Patrons, to the success of the New Haven Hobby Show.

In recognition of the enterprise displayed by the boys and girls of the Council, executives of several of the large motion picture corporations journeyed from New York to New Haven to tell members of the Council and incidentally other patrons of the Hobby Show something about the problems of picture making.

Speakers were Frank Vreeland of the Story Department of Paramount, speaking on "The Motion Picture Story from Author to Screen"; Burt Gillett of Van Beuren, on "Creating the Modern Cartoon." Harold M. Hendee of the Research Department of RKO-Radio, on "Authenticating the Movies," and Edward Finney, director of publicity for Republic Pictures Corporation, on "Motion Pictures in Transit from the Studio to the Theatre."

YOUTHFUL "BARNSTORMERS" TEACH MOVIE TECHNIQUE



This popular group from Springfield, Mass. Technical High has visited clubs throughout western Massachusetts to discuss films

Boys and girls in the Motion Picture Appreciation Club of the Technical High School in Springfield, Massachusetts, are rapidly acquiring the technique of seasoned theatrical troupers. After giving demonstrations of their class discussions on motion pictures to audiences in South Deerfield, Southbridge and Worcester, as well as before a half dozen or more groups in Springfield, they have come to understand both the advantages and difficulties of the two-a-day, for all this has had to be sandwiched in with their classroom work.

David Copperfield, Les Miserables, Private Worlds and *The Mystery of Edwin Drood* are a few of the films they have discussed. As the discussions are always carried out like a club meeting, with the group sitting around a large table and the members interjecting their opinions whenever their enthusiasm prompts it, the boys and girls are already past masters of the popular art of panel discussion.

Formed by Miss Elizabeth Bell of the Technical High Faculty, the Motion Picture Appreciation Club has 40 members, ranging in age from 15 to 18. Since its organization last spring it has been much in the public eye. Its debut outside the schoolhouse walls was made at a meeting of the Springfield Motion Picture Council and since that time the boys and girls have been constantly in demand to demonstrate to their elders how photoplay appreciation can be taught in the schools.

Films Teach Posture To Pupils In Terre Haute

Teaching physical education by means of motion picture stills of noted dancers is the latest wrinkle in photoplay instruction at the Terre Haute, Indiana, High school.

It climaxes a sustained development in photoplay study which has made the motion picture an adjunct to the work of almost every department.

Motion pictures first made their appearance in the curriculum when Miss Elizabeth M. Denehie of the English department discovered that her pupils were greatly enthused when she discussed with them informally pictures of outstanding merit which were coming to the city.

Having talked beforehand of the theme of the picture, period, characters and costuming, the boys and girls were anxious to air their views on these topics the day after they had seen the film and lively classroom discussions ensued.

Later on the history and civics teachers invited Miss Denehie into their classes to talk of ethical aspects of films and of research and other problems involved in making historical productions.

During Book Week motion picture study received a new impetus through an exhibit of book jackets of novels which had been filmized and of stills from the pictures in question. "The True University is a Collection of Books" and "Good Moving Pictures Add to the Enjoyment of Good Books" were the slogans displayed on posters which drew the attention of the pupils to the exhibit.

Now the physical education teacher has made a request for stills of feature pictures in which noted dancers appear so that from them her pupils may learn something of posture and rhythm.

Club Sponsors "Copperfield" In Superior

Such an important community event was the showing of *David Copperfield* in Superior, Wisconsin, that the Superior Women's Club sponsored the entire run.

The result was unique cooperation on the part of the school authorities.

For the first time in history the superintendent of schools called attention to the merits of a motion picture in his official bulletin. The schools also recognized the educational value of the film by giving an extra credit in English to all pupils who saw it.

When the film opened members of the Women's Club halted the program of their semi-monthly meeting to attend in a body.

Trips Awarded To Six "Sequoia" Essay Winners

(*Continued from Page* 5)

Council of Jewish Women; Miss Isabelle F. Story, editor in chief of the Division of Public Relations of the National Park Service; Trentwell Mason White, president of Lothrop, Lee & Shepard Co., publishers of *Malibu;* John R. White, superintendent of Sequoia National Park; Mrs. William L. Wilson, Chairman of Conservation for the General Federation of Women's Clubs, and George J. Zehrung, director of the Motion Picture Bureau of the Y.M.C.A.

In announcing the winners, Mr. Horace M. Albright, former director of the National Park Service, expressed in behalf of the judges and the winners, yet to be heard from, his appreciation of the efficient and courteous manner in which the contest had been conducted by Metro-Goldwyn-Mayer, with the aid of the Motion Picture Producers and Distributors of America, Inc. Mr. Albright also expressed great enthusiasm for the worth of the contest. "Contest and picture together have within the period of a few months made practically the entire student body in American high schools national park minded," Mr. Albright said. "It is impossible to overestimate the value of this to the whole conservation movement. It will mean that the next generation of adults will be fully aware of the necessity for the preservation of both our national beauties and our national resources."

Presbyterians Plan Publicity on Films

Hereafter Presbyterian publications will give wide publicity to motion pictures worthy of commendation. The 147th General Assembly of the Presbyterian Church in the United States so voted and the Board of Christian Education has been directed to proceed along those lines.

Printed in U. S. A.

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

OCT -4 1935

Comment on Current
Films by Teachers,
Educators, Community Leaders

VOL. 2 SEPTEMBER 15, 1935 No. 1

Issue Movie Guide For Use Adult Groups

The first of what is expected to be a long series of adult discussion guides on current motion pictures will make its appearance during the month of September.

It is sponsored by the East Coast Preview Committee, is authored in large measure by the energetic and able chairman of that committee, Mrs. William Dick Sporborg, and deals with the forthcoming Paramount film, *Peter Ibbetson.*

Aside from Mrs. Sporborg's personal contributions to the discussion guide, the contents include a summary of Deems Taylor's introduction to the Modern Library edition of *Peter Ibbetson* and a foreword by the director of the film.

Peter Ibbetson was selected for the first guide, after mature deliberation on the part of representatives of the East Coast Preview Committee, because it had a permanent literary value, because the script revealed that the screen ver-

(*Continued on Page* 4)

Recognizes Men Are Picture Conscious

There is a decided tendency on the part of Better Films groups to conduct their educational campaigns among women only. Not so the D. A. R. Better Films Committee in Hibbing, Minnesota. Its chairman, Mrs. Ralph D. Ash, is well aware that males, also, are movie conscious. One of her duties is to prepare and circulate reviews of all films currently showing in Hibbing, and the names of 100 of the leading business and professional men of Hibbing are on her mailing list. The balance of the reviews go to teachers, on the assumption that the best way to establish finer film standards is to reach the younger generation.

Shirley Wins New Honor and Title

To Shirley Temple comes a new honor. She is the adopted child of Japan. A film ballot of Japan's favorite stars won Shirley the position of Favorite No. 1 and the title of Ninki Dai-Ichi—which means exactly that in Japanese.

None of the widely touted adult stars had a chance with America's curly-haired darling.

JUNIOR FILM ENTHUSIASTS ENJOY SOUTHERN HOLIDAY

Winners in "Sequoia" Contest visit Sequoia National Park. Left to right: Charles Woodhouse, Kent, Ohio; Isabel Tuomey, La Crosse, Wisconsin; Sonja Harding, East Orange, N. J.; Sydney Cahusac, Brooklyn, N. Y.; Pearl Goerdeler, Brooklyn, N. Y.; Oline Dandurand, Kankakee, Ill.

The General Sherman Tree, largest and oldest tree in the world, sheltered the young winners in the Sequoia essay contest when this photograph was taken. They were just completing a vacation tour which had carried them to New York, New Orleans, Los Angeles and the Sequoia forests and given them a first hand glimpse of the country in which the film was made.

Warner Bros. Prove Single Features Pay

Any lingering doubt that the single feature program is popular seems dispelled by reports from Pittsburgh. Warner Bros. theatres in that city, which not so long ago abandoned a double for a single-billing policy, report over 40 per cent. increase in box office receipts.

Erie Council Plans Leadership Courses

Leadership classes to train its members to address audiences on motion picture subjects will be conducted this year by the Better Films Council of Erie, Pennsylvania. A series of six to ten discussion meetings is planned and

(*Continued on page* 2)

Intimate Gossip About Film Stars

By THE OBSERVER

Hollywood of late has not been having many of the old glamorous previews, but last night at the preview of Samuel Goldwyn's *Dark Angel* were seen many of Hollywood's well-known actors and actresses. As we stepped into the luxurious, dimly-lighted lobby, Carole Lombard, swathed in new autumn furs, was flashing her gay smile into the cameras of newspaper reporters; then came Richard Barthelmess and his party of four, who were requested to "wait a moment" as the sudden flash of the cameramen lighted them for a brief second. Katharine Hepburn dodged swiftly into the crowd and almost escaped into the theatre

(*Continued on Page* 2)

Palo Alto Has Excellent Plan Of Movie Study

Outstanding among communities which have successfully introduced photoplay appreciation courses into the schools is Palo Alto, California.

A novelty feature of the Palo Alto plan, which was introduced last year under the aegis of the California Congress of Parents and Teachers, is that the motion picture appreciation courses start with the seventh grade and that pupils attend pictures in school hours. The program is so spaced that one picture a month is on the study schedule.

Study guides issued either by the Department of Secondary Education of the National Education Association or the Motion Picture Producers and Distributors of

(*Continued on Page* 5)

Council Issues Theatre Magazine

Not content with merely giving reviews of films and indicating their audience suitability, the New Haven Council of Theatre Patrons, of which Dr. Mark A. May, executive secretary of the Institute of Human Relations at Yale, is president, issues a comprehensive theatre magazine. This contains artistic analyses of fine films, a discussion of production and exhibition problems and a wide range of theatrical and motion picture news. It is issued weekly under the title of *Theatre News* and is published at 211 Wood Building, New Haven.

Films Reviewed In Current Issue

Reviewed in this issue: *Alice Adams, Alibi Ike, Anna Karenina, Annapolis Farewell, The Arizonian, Bonnie Scotland, Broadway Gondolier, The Crusades, Curly Top, Doubting Thomas, Every Night at Eight, The Farmer Takes a Wife, The Gay Deception, The Girl Friend, Harmony Lane, Here Comes Cookie, Here Comes the Band, In Old Kentucky, Jalna, Love Me Forever, The Man On the Flying Trapeze, My Song for You, The Perfect Tribute, Redheads on Parade, The Return of Peter Grimm, She Gets Her Man, Steamboat 'Round the Bend, The Thirty-Nine Steps, Top Hat.*

Classes Teach Pupils to Enjoy Pictures More

So popular are classes in motion picture appreciation at the John Muir Technical High School in Pasadena, California, that during the final semester last year 20 per cent of the senior students elected to take another half year in English in order to take advantage of them.

So reports Miss Harriet Sterling, who teaches these classes, to Mrs. Leo Hedges, chairman of Motion Pictures for the California Congress of Parents and Teachers, who has just completed a survey to determine the value of such classes.

"In literature we have long taught students to increase their understanding of poems, novels and dramas. In music and art appreciation classes they have developed a taste for good music and good art. In other words we have evolved standards by which to tell the difference between the good and the bad. We are trying to do the same thing in films," Miss Sterling explains.

Some of the results already noted are that pupils have learned to be on time at the movies. They cannot afford to miss the first five minutes, which answer those necessary questions: Who? What? When? Where? Why?

In classroom they have discussed the motives of the leading characters, the fundamental conflict which the play presents; they have evaluated story composition, dialogue, the voice and acting of the star, pictorial composition, direction, social value, enjoyment.

Now they no longer refer to a picture as "grand" or "terrible." They call it "logical" or "cheap."

No longer do they judge films by the standard of "like" or "dislike."

They have learned to appreciate the director. They had always ignored him before. They have learned to appreciate a truly fine picture and to have a sense of disappointment about a picture that is weak in certain values—that does not present a unified whole.

The most important of the results, however—and incidentally an eloquent testimony to the value of the whole motion picture appreciation experiment—is found in the words of one of the pupils: "The critical attitude I have developed has *increased immensely* my *enjoyment* of *pictures*."

Erie Council Plans Leadership Courses

(*Continued from Page* 1)

the new adult discussion guide on *Peter Ibbetson* will probably be used at one of the first.

The purpose of the leadership classes as defined by Mrs. Peter G. Pulakos, executive secretary of the Council, is not only to train leaders to speak on films but also to focus attention on their social values and their character building possibilities.

WHO'S WHO IN BETTER FILMS

When Mrs. Richard M. McClure of Chicago completed a three-year term as motion picture chairman of the General Federation of Women's Clubs at the triennial convention in Detroit in July, she left behind her a living monument to her endeavors such as can be duplicated by few workers in the cause of Better Films.

Under her supervision approximately 2,655 chairmen of community motion picture committees were carrying on vigorous and systematic campaigns for improved standards of motion picture taste. In 13 more states they were working less systematically, perhaps, but in all instances energetically, and there was not a state in the Union to which the influence of the Federation's Motion Picture Committee had not penetrated.

Obviously the genius for organization which evidences itself in such a far-reaching and effective program as this must have been several years in developing. And to that fact the Illinois Federation of Women's Clubs can testify. For it was in the State of Illinois and more specifically in the City of Chicago that Mrs. McClure began the motion picture activities which were to bring her nationwide fame.

As officer of a local woman's club Mrs. McClure first began to appreciate the important part motion pictures play in the community life of today and her convictions along this line crystallized into action in 1927 when she organized the Ridge Community Center of which she subsequently became president and inaugurated there a community motion picture project. Since there is no theatre in that area, spurred on by Mrs. McClure's enthusiasm the woman's club purchased and installed in the high school auditorium complete motion picture equipment. For eight years 28 community organizations have sponsored shows there for the young people of the community, with an average yearly attendance of 40,000. Always Mrs. McClure has selected the films.

From such an enterprise it was a natural and logical step to the organization and presidency of the Better Films Council of Chicagoland, which Mrs. McClure formed in 1928, and which now has a membership of over 400 clubs and individuals. The fame of the Chicago Council has spread far and wide and her efficient work with this organization doubtless led to Mrs. McClure's being appointed Motion Picture Chairman of the General Federation.

Mrs. McClure's honors and offices in the club world have been many. She has been president of the Morgan Park Women's Club, president of the Third Congressional District of the Illinois Federation of Women's Clubs, Chairman of the Motion Picture Committee of the Illinois Federation, president of the Chicago Community Center Association and Chairman of the Travel and Motion Picture Committee of the Conference of Club Presidents and Program Chairman.

Her work for better motion pictures is indefatigable. In the three years of her General Federation chairmanship she gave 253 talks on motion pictures before club, church, school and civic groups, made innumerable radio talks and addresses before state and district conventions and visited eleven states in the interest of better films.

However, lest Mrs. McClure be subjected to the accusation of being one-track-minded, let it be added that she is an active church worker, teaches several evenings a week in a school for boys and manages her own household without assistance. She has two children, both now away at college, who are devoted to her.

Mrs. McClure has an abundance of tact, which is a powerful asset to her in securing the cooperation of the groups with which she works, and she has the rare combination of executive ability and personal charm which enables her to be a general without seeming to lead. She gets results because she inspires her followers with enthusiasm for the things she wants done rather than because she cracks the twin whips of obligation and responsibility over their shoulders.

Theatre Managers Finance Film Study

Local theatre managers so keenly appreciate the work of the public schools in stimulating photoplay appreciation that it is now becoming quite the custom for them to donate the subscription price for study guides which are used in the local schools, Dr. William Lewin, Chairman of the Motion Picture Committee of the Department of Secondary Education of the National Education Association, reports. A money order which will bring to the Oskaloosa, Iowa, high school all future study guides was recently received by Dr. Lewin from the Princess Theatre manager. Appreciation of the fine work of Mrs. Evangeline P. Williams, head of the English department of the local high school, was the motivation.

Intimate Gossip About The Film Stars

(*Continued from Page* 1)

before she was challenged to turn about and face the cameras. Inside we glimpsed Merle Oberon, star of the picture, quietly dressed in a brown suit and a small hat which framed her piquant little face like an aura. Gary Cooper, looking more like Peter Ibbetson, whose role he is now playing, than like himself, leaner than ever, with fine sideburns adding distinction to his strong lined face—Mary Pickford, discussing her new novel, "Demi-Widow," with a group of friends—Lillian Gish, looking curiously unchanged in a great black hat which swept upward from her winsome face.

* * *

Many are the tales, thrilling and amusing, brought back by the production crew which has been making *Mutiny on the Bounty* under the direction of Frank Lloyd these past months. In the sequence which depicted the flight of Fletcher Christian, mutiny leader, eight mutineers, six native men and twelve native women for Pitcairn Island, a temperamental outburst on the part of fifty barnyard animals on board the Bounty caused a near riot. Director Lloyd had succeeded in getting one scene with Clark Gable when a recalcitrant porker charged a hen and drove it away from its pile of corn, whereupon pigs, chickens and goats engaged in a wild scramble with camera men and actors which resulted in several going over the side of the ship and down the hatchways. Order was finally obtained, however, with no casualties—not even a chicken.

* * *

Little Jane Withers believes Friday to be her lucky day. She was signed for the role of the little "meanie" in *Bright Eyes* on a Friday, the 13th, celebrated her ninth birthday on Friday, April 12th, 1935—and so on through thirteen lucky Fridays, which culminated in a new contract signed with Twentieth Century-Fox on Friday, August 9, 1935.

* * *

Unexpected laurels—aside from his own personal achievements in the direction of such memorable pictures as *Calvacade*, *The Sea Hawk* and now *Mutiny on the Bounty*—have been added to Director Frank Lloyd's crown. His young daughter, Alma, during her father's absence in the South Seas, has been awarded a film contract at Warner Bros. which is expected to lead to stardom. "I just went out and got the contract and then I told Daddy," laughed Miss Lloyd. "He was both surprised and delighted." Miss Lloyd began her training for the stage at the Pasadena Community Playhouse where she appeared in *Cavalcade* two

(*Continued on Page* 7)

Use Moving Pictures To Prevent Crime

Use of movies as a direct means of crime prevention is the principal motivating purpose of the Lower West Side Motion Picture Council, formed not long ago in New York City.

Believing that stimulating an interest in wholesome movies will keep the boys and girls of this section inside the motion picture theatres enjoying a desirable type of recreation, rather than out on the streets where they are likely to get into mischief, the Council has deliberately set out to put information about films into the hands of both parents and children.

It is circulating a motion picture guide which carries weekly information about films playing in the neighborhood to Lower West Side homes. It has started a project for Junior Matinees and family week-end programs, is urging the wider use of films by churches and social agencies, is encouraging the inauguration of photoplay appreciation classes in the schools, is studying the possibility of a plan for penny movies which will keep children off the streets and incidentally reduce traffic hazards and is attempting to develop community interest in amateur movie-making as a wholesome pastime.

Behind the intelligent and comprehensive program of this Council is the Council of Lower West Side Social Agencies.

Brilliant Group Judges For "The Crusades"

A brilliant roster of judges is announced for the contest on *The Crusades*, which is being conducted jointly by Cecil B. deMille and Paramount Pictures Corporation. It includes George Grey Bernard, the noted sculptor; Captain John G. Bradley, director of the Division of Motion Pictures, National Archives, Washington, D. C.; F. Trubee Davison, president, American Museum of Natural History; Cecil B. deMille, producer of *The Crusades;* Lee F. Hamner, director of the Recreation Department Russell Sage Foundation; George W. Kittredge, president, Board of Trustees, Yonkers Country Day School, Yonkers, New York; Harold Lamb, technical advisor for Cecil B. deMille on *The Crusades;* Mrs. James F. Looram, chairman Motion Picture Bureau, International Federation of Catholic Alumnae; Mrs. William Dick Sporborg, chairman East Coast Preview Committee; Will S. Taylor, chairman Department of Art, Brown University; Maurice R. Teshnor, editor and publicist.

Prizes in the contest are three in number—each a scholarship of $500 in the college of the winner's choice.

OUT FROM HOLLYWOOD

By Mrs. Thomas G. Winter

Associate Director of Public Relations, M. P. P. D. A.

With the quickened interest in feature films as an adjunct to the education not only of boys and girls, but also of adults, Hollywood is pouring out a wealth of pictures that will revivify interest in the classics and in the great dramatic periods of history.

We prophesy that the Previewing and Advisory Committee of the Department of Secondary Education of the National Education Association, whose task it is to select the films upon which study guides for classroom use are to be based, will be hard put to it to choose from the richest motion picture schedule Hollywood has offered in many moons. Practically all the major productions now under way have some characteristic that would commend them to an educator. And their appeal to the imagination and the intellect of adult audiences will be superlative.

Indeed, it is hard to pick and choose among the important and various and interesting things that are taking form inside the studios. But here are a few that flash into flood-light.

Dickens is ranking high in Moviedom. He is a marvellous story teller, his people are individuals so distinct and vivid in type, and he combines swift movement with intimacy. No wonder producers are going to him for material. *The Tale of Two Cities* is well along. Ronald Colman, Donald Woods, Elizabeth Allan, Henry Wathall, Reginald Owen, Edna May Oliver, Basil Rathbone top the list of 112 speaking parts, while thousands of people crowd its scenes and France's grim, famous Bastille prison lifts its walls on the studio lot.

Like Dickens, Dumas was a prince of story tellers—not mere stringing together of episodes, but dramatic and coordinated stories. *The Three Musketeers* is among the great stories. The picture (made by RKO) brings a new player to the screen in the role of the fiery D'Artagnan. It is the usual thing to give the leading role in such important pictures to well-known screen stars. But instead of building the story around a familiar leading man and thus possibly coloring it with his personality, the studio cast Walter Abel of the New York stage as Dumas' hotheaded swordsman. Determination to present the picture against an absolutely authentic background of 17th century Paris has raised more than the usual difficulties in securing historic dress. The principal dress problem, according to Walter Plunkett, the studio's designer, arose because of the bodily freedom which women have won through modern fashions. Ladies of the 17th century wore steel-ribbed corsets which held them rigidly. "An actress of today would faint before she left the wardrobe room if she wore one of those instruments of torture," said Mr. Plunkett. It was necessary, therefore, to get the desired effect through draperies. To secure the correct brocades of the floral motifs of the time with the proper weight and stiffness, it was necessary to import from France fabrics hand-loomed today exactly as they were in 1625.

And while our minds turn back to Dickens and Dumas, after all some moderns, and high among them is Sabatini, are true makers of stories. *Captain Blood,* in the making at Warner Bros., is one of those tales of adventure lavishly spread before our eyes, with one set a great sugar plantation where hundreds of slaves are at work, and on another mighty fighting galleons and pirates, all harking back to those glamorous days of adventure and piracy and devil-take-the-hindmost that spell the 16th century. And a clever thing is that the greatest part in it is to be enacted by an actual young soldier of fortune, Errol Flynn, whose real life is as picturesque as that which he enacts.

Dark Angel (Samuel Goldwyn), a tender love story of the days of the World War, is beautifully produced. It is the story of the love of two brothers (played by Fredric March and Herbert Marshall) for the same girl, playmate of their childhood days. Upon the quiet beauty of an English countryside, the War comes as a thunderbolt. Scenes of the war are lightly etched but are none-the-less tremendous in their effect. The excellent acting gives a fine consistency, clarity and beauty to the poignant story. Sidney Franklin's direction is expert —sensitive in portrayal of the delicate nuances and powerful in the moments of crisis. Contrasts are beautifully developed—a dreaming, leisurely mood for the most part, accented by sudden crashing moments. The lighting of the picture plays an important part, ranging through sunny English fields and spacious country homes to the darkened horizons of the war days and the torture of a man's soul following in their wake. Noteworthy, too, is the musical score, so beautifully harmonized as to be an integral and deeply effective part of the whole and yet so distinctive as to be memorable for itself.

Preceding *Mutiny on the Bounty* to the screen, will be an exquisitely lovely short subject, *Pitcairn Island*, which records scenes of the island as it looks today, made by the Metro - Goldwyn - Mayer technical crew. As recorded in the short subject, H.M.S. Bounty sailed from Spithead, England, 150 years ago on a scientific expedition to transplant breadfruit from Tahiti to the English colonies of the West Indies. The stirring adventure which accompanied that memorable cruise has been re-enacted for the feature picture, *Mutiny on the Bounty*.

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South Buffalo Announces New Film Projects

Four important new projects are announced by the Better Films Council of South Buffalo, New York, always a pace setter among Better Films groups.

The first is cooperation with the Board of Education to bring the character-building films in the "Secrets of Success" series to the high schools of South Buffalo. The second is a series of Saturday matinees for students featuring fine old films which have a distinct educational or cultural value, and which were played before the motion picture appreciation movement in the schools was under way. The obvious purpose is to educate the students in these classics of filmland. The third project is a series of weekly radio broadcasts, to be given every Thursday afternoon at 3 o'clock through Station WEBR. Mrs. Hubbell J. Adams, the energetic chairman of the Council, will be the speaker, but from time to time will present guest stars.

The final project is the development of closer cooperation with the churches. At the suggestion of Rev. Marvin E. Rickert, new motion picture chairman for the Federated Council of Churches, a parent-teacher organization is to be set up in each Sunday school for the purpose of extending better films education. These groups will work with the Better Films Council.

"In definitely urging the support of good pictures by the churches one is influenced by consideration of public welfare and by the fact that it is a misfortune for anyone to miss the pleasure, stimulus and cultural values of many splendid films," Mr. Rickert explained in announcing his project.

Plan Movie Classes In Vermont Schools

Photoplay appreciation will be a regular part of the curriculum at Burr and Burton Seminary in Manchester, Vermont, during the coming year, Ralph E. Howes of the faculty announces. The photoplay appreciation movement has already gained considerable headway in that state and there are classes in the high schools at Bellows Falls, Waterbury, Middlebury and Springfield, and at St. Johnsbury Academy.

AVAILABLE FREE

This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of *The Motion Picture and the Family.*

Indianapolis Has Scientific Movie Project

One of the most thorough-going and scientifically developed projects for insuring better standards of community motion picture taste which has yet come to public attention redounds to the credit of the Motion Picture Committee of the Indianapolis Branch of the American Association of University Women.

Not long ago the Committee began the previewing of pictures and the publication of a monthly Motion Picture Guide dealing with attractions in Indianapolis theatres. This is not in itself unique. But the fact that a full year's study of two important phases of the motion picture problem preceded its publication constitutes somewhat of a record.

Before inaugurating the list the Committee conducted an inquiry into the effect of motion pictures upon the child—both upon his physical well-being and his social conduct. It also made a survey into the mechanics of motion picture production. This included assembling factual information as to the number of companies producing pictures, their annual output, the mechanics by which pictures are distributed, including block booking, and the problems of the local exhibitor, such as double-feature billing, the arrangement of week-end programs, etc.

Fortified with facts from these two surveys and with additional information as to the work which had been done by lay organizations elsewhere in promoting public opinion for better pictures, the Committee launched upon its next task, which was to see that at least 200 to 300 good pictures were shown in Indianapolis each year, and that a proper proportion of them was suited to child audiences.

Incident to this, members of the Committee began to preview in all downtown first run theatres and to rate the films they saw in terms of entertainment, educational and ethical values, acting, direction and photography and audience suitability

After a short period of practical experience in previewing they began the publication of their "Motion Picture Guide." From the theatre managers they obtained at the end of each month the bookings for the succeeding month. They appended to these reviews based on the reports of the preview committee, audience classifications and a calendar of playing dates and issued the publication the first day of the month. From the beginning it was self-supporting. Indianapolis theatre-goers were glad to subscribe for it at 50c. per year.

Net gains of the experiment to date, besides publication of the guide, have been the development of cordial cooperation between theatre managers and the Motion Picture Committee and also the stimulation of a more discriminating attitude towards films on the

(*Continued on Page* 7)

M-G-M Is First Short To Invade The Classroom

"Chic" Sale as Abraham Lincoln in "The Perfect Tribute."

First short subject to be selected for a study guide by the Department of Secondary Education of the National Education Association is Metro-Goldwyn-Mayer's two-reel picture, *The Perfect Tribute*, a scene from which is pictured above.

This picture, based on a Mary Raymond Shipman Andrews short story dealing with Lincoln's Gettysburg address, is regarded as of historical and literary value and as of sufficient worth to invade the classroom along with some of the finest of the feature films.

The Perfect Tribute was also one of the pictures selected during the summer for a special showing to Dr. Walter Barnes's classes in photoplay appreciation at New York University and it was heartily commended by the East Coast Preview Committee, which, departing from its policy of giving only the tersest reviews of shorts, wrote: "Exquisite photography, splendid direction, a striking lesson in genuine patriotism, make this an outstanding picture."

FILMS FOR THE PUPIL AND TEACHER

By **William Lewin, Ph.D.,**
Author of "Photoplay Appreciation in American High Schools"

With the opening of the academic year 1935-36, more than two thousand high schools are teaching photoplay appreciation as an established part of the course of study. Several thousand additional schools are utilizing the photoplay experiences of their pupils in various extra-curricular activities and in occasional classroom projects, pending administrative and curricular changes that will permit the use of photoplay discussions as integral parts of school work.

Keeping pace with these changes in educational procedures, photoplay producers are providing an increasing number of subjects worthy of classroom discussion. A study guide for the screen version of Shakespeare's *A Midsummer Night's Dream* has been prepared by Dr. Henry Simon of the Teachers College faculty, Columbia University and this will be followed by guides to other classics on the screen.

Among the forthcoming photoplays from which subjects will be selected for treatment in study guides are *A Tale of Two Cities, Three Musketeers, The Last Days of Pompeii* (not based on Bulwer-Lytton), *Oliver Twist, Pickwick Papers, Little Lord Fauntleroy, Cyrano de Bergerac, Mutiny on the Bounty, Romeo and Juliet, Green Pastures, The Good Earth, Marie Antoinette, Quality Street, Mary of Scotland, The Forty Days of Musa Dagh, Ah Wilderness, Twenty Thousand Leagues Under the Sea, Ivanhoe, Captain Blood, Anthony Adverse, Faust, Carmen, Knights of the Round Table* (based on Malory), *The Last of the Mohicans, Dodsworth, Twelfth Night* and possibly other Shakespearean subjects, including *Hamlet*, which Kenneth Macgowan and Darryl Zanuck are considering at Fox-20th Century.

(*Continued on Page* 6)

Club Operates A Theatre In Wisconsin

Many a Woman's Club has tackled an ambitious motion picture project, but it remained for the club in Osceola, Wisconsin, to cap the climax by going into the theatre business.

The decision to take so radical a step was thrust upon the club when a local manager decamped less than 24 hours before a special performance of *Anne of Green Gables* was to have been given under the auspices of the Woman's Club and the discovery was made that he had not even made a deposit on the picture.

The organization went at once into emergency action. It interviewed the bookers and discovered that a tentative arrangement had been made to play a series of 16 films of which *Anne of Green Gables* was one, and that securing the film was dependent upon carrying forward that agreement. Osceola business men came to the rescue and helped to raise the necessary money. The films were contracted for in the name of the club, the performance of *Anne of Green Gables* came off on schedule time—to a packed house—and the club found itself, temporarily, at least, in the business of operating a theatre. Nothing daunted, the members again consorted with local business men, a manager was installed, arrangements were made to keep the theatre open Saturday and Sunday nights throughout the season, and the club pledged its assistance both in advertising and in operating the theatre. Results were even better than could be anticipated and a grateful citizenry is commending the club for a fine season's entertainment.

Issue Adult Movie Guide

(*Continued from Page* 1)

sion was delicate in treatment and admirably preserved the flavor of novel and play, and because a study of the film opened up such an interesting range of possibilities for contrasting the Victorian with the present period.

Better Films groups throughout the country and presidents and motion picture chairmen of women's clubs have been advised in advance of the issuance of this discussion guide and Mrs. Sporborg reports that the Committee is being deluged with requests for copies and that *Peter Ibbetson* will be made a subject of study and discussion by women's clubs generally throughout the country during the winter.

If the *Peter Ibbetson* guide is as successful as is anticipated it will mean the inauguration of an important new project for adult education in film values.

Out From Hollywood

(*Continued from Page* 3)

Each of that early crew of 44 was represented by an actor and a complete replica of the old sailing vessel, with the added poundage of a modern galley, huge arc lights, sound equipment and an additional production crew of 100 men, sailed down to the scene of the famous mutiny. Director Frank Lloyd is glad to have the second Bounty safely back in harbor, after its enactment of the thrilling drama down in the blue waters and the enchantment of the South Seas.

Enemy of Man — perhaps it ought to be called "Friend of Man." At any rate the romance and drama is of that never-ending war that scientists—adventurers of the universe—wage against our eternal enemy, disease. Paul Muni turns from his roles of emigrant and worker to prove himself thinker and fighter, Pasteur, as brave and as determined and as gallant as you will. So Warner Bros. studio is getting him ready for you to see.

***So Red the Rose*, half history, half romance, wholly true to fine American psychology, brings to the screen a lovely story of the South at Civil War times, of the mother hunting for her son's body on the battle field at Shiloh, of the negroes, freed to be sure, but brought back by love and tradition to serve the family that had once owned them, of courage and gallantry, of the indomitable spirit that faced poverty and hard work to rebuild a family left torn and poor in the aftermath of war. Of course the screen story is based on Stark Young's novel. King Vidor, master of picture technique, directs it at Paramount and the cast is headed by Margaret Sullavan, Walter Connolly, Randolph Scott and Elizabeth Patterson.**

Crime and Punishment. Peter Lorre made a tremendous impression in his "Hands of Orloc." Now Columbia is screening him in a grim tale of soul torture, of the battle a man wages with his conscience. The studio is putting it on in epic scale with such symbolic treatment, such sombre lighting, such great proportions as we have learned to expect from Josef von Sternberg, its director.

Scouts Boost "Call of Wild"

Boy Scouts were among the principal boosters of *Call of the Wild* when it played in Little Rock, Arkansas, recently.

Four hundred Scouts attended a special matinee arranged by the manager of the Pulaski Theatre and paraded in uniform before the show. Heading the parade were two boys dressed as Clark Gable and Jack Oakie and a girl dressed as Loretta Young, who rode to the theatre on a dog sled pulled by a huge St. Bernard.

The boys enjoyed the film, with its virile picture of life in the far north, immensely, and went out to recommend it enthusiastically to all their friends.

A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By MRS. WILLIAM DICK SPORBORG,

Chairman, East Coast Preview Committee

While we have been enjoying ourselves at the shore or in the mountains these summer months, motion pictures have come and gone. Some of us have followed them at our vacation centers while others have prided themselves, so say their letters, on not seeing a motion picture "for weeks." Because of the exceptional interest and high artistry of some of the photoplays released during July and August, it is my feeling that you are the losers of something too worthwhile to be missed, unless you can still locate them at second run theatres. A word of appreciation seems due the producers who, during the vacation period, continued to give us pictures of unusual merit. Meantime the monthly *Selected Motion Pictures* has regularly brought us information and comment on a procession of photoplays whose average entertainment value has been high. Their number, needless to say, has been too great to make possible a comment on each side.

Those of minor value as to story plot or artistic achievement must be relegated to a side position in keeping with their unimportance. Our chief concern this month lies in reviewing the pictures that carry a special significance because of story or artistic content.

Among the best of July and August were *Alibi Ike,* Joe E. Brown's latest bit of baseball humor, in which an unsophisticated country boy becomes a hero. Not only will this amuse family audiences but it is quite suitable for Junior Matinee programs. *Doubting Thomas*, an enjoyable and refreshing comedy filled with the kindly humor that Will Rogers could portray so inimitably is another family film. We still feel the sense of personal loss that came with the news of Rogers' tragic death, and those who looked forward to a "Will Rogers picture" for the wholesome atmosphere and good fun sure to be found in it will continue to miss him for years to come.

The two last Will Rogers pictures released after his death, *Steamboat 'Round the Bend* and *In Old Kentucky*, hold to his usual high standard of family entertainment. The river scenes in the former are particularly beautiful.

The Thirty-Nine Steps, a British production, offers lovely scenes of the Scottish Highlands as a background for an imaginatively directed, fast moving and intriguing mystery. *Curly Top,* with Shirley Temple in a story that recalls *Daddy Long Legs* will further endear the small genius to all audiences. Here again is a good Junior Matinee picture.

The atmosphere of the widely read book, *Jalna*, has been carefully maintained in its screen version and the celebration of every family event, the respect for family tradition and the dominating and lovable old grandmother will all seem as familiar as a picture of one's own family and relatives. This is for grown ups and young people, but not for children.

You may have to stand in line for *Top Hat*, the most recent product featuring those matchless dancers, Fred Astaire and Ginger Rogers, but it will be well worth the effort for it is delightful entertainment made doubly so by the infectious Irving Berlin music.

Annapolis Farewell stands out because of the deeply moving performance of Sir Guy Standing as a retired officer whose respect for tradition and devotion to duty, as he knew it, profoundly inflenced a selfish young midshipman. *Harmony Lane* is one of the best of the month's productions. Based on the life of Stephen Foster, the composer of the best known of America's songs, it faithfully reproduces the highlights of his tragic years. Some criticism of the drinking shown may be forthcoming but if it is recalled that Foster died a drunkard's death the delicacy of the screen interpretation will be appreciated. Douglass Montgomery gives a notable performance in the title role. The well done, biographical type of story is all too rare on the screen and for that reason as well as its excellent entertainment value we welcome it.

A delightfully amusing picture with some unusually clever comedy is *Here Comes the Band.* The title in no way suggests the fine humor of the story. Other worthwhile comedies are *Here Comes Cookie* with the amusing nonsense of Burns and Allen; *The Girl Friend,* which might have been completely dull but for the hilarious interlude of some genuine farce; *She Gets Her Man,* featuring Zasu Pitts; *Bonnie Scotland* with the hilarious antics of Laurel and Hardy.

Productions of the musical comedy variety have brought pleasure to those who like this type. *Top Hat,* previously mentioned; *Every Night at Eight,* a story of amateur radio entertainers; *Redheads on Parade,* a light plot carried by pleasant music and dancing; *Broadway Gondolier* with an amusing plot, the nice baritone of Dick Powell, Ted Fio Rita's band and Louise Fazenda's comedy; *My Song For You,"* a light and entertaining story, are some of them. Practically all of these are of family audience suitability.

Of course, the outstanding film in the musical series is Grace Moore's *Love Me Forever.* The excerpts from the operas and the fine singing of Miss Moore and Michael Bartlett give the picture its high value.

The long awaited *The Crusades* was released in August at the Astor Theatre in New York and will probably not be shown throughout the country until the end of the year. Some will be

(*Continued on Page* 6)

Palo Alto Has Excellent Plan

(*Continued from Page* 1)

America, Inc., are used in preparatory work and in checking up after the film has been seen.

Dog of Flanders was the first picture attended during school hours last year and the first three pictures selected for the fall season are *Les Miserables*, with *Becky Sharp* or *Don Quixote* and *Midsummer Night's Dream.* Coupled with the feature picture will be the *March of Time* newsreel and specially selected short subjects, including a cartoon, a *See America First,* a *Musical Mood* or a travel or sport short—for the committee in charge of the Palo Alto plan firmly believes in the educational value of these as well as feature pictures.

In addition to the curricular work, Palo Alto will have a motion picture club sponsored by a faculty member. Plays will be reviewed and scored following the plan outlined by Sarah MacLean Mullen in *Scholastic Magazine.* Members of the club will probably take part in *The Crusades* and other contests.

Concurrently with the reviewing of films, a publicity section of the club will maintain a bulletin board service which points out films currently showing that are of special interest to various departments of the school: for example, *Sequoia* for natural science; *Farmer Takes a Wife for* American history; *Black Fury* for social problems; sports shorts for the physical education department. Boys interested in the technical side of movie-making will have an opportunity to learn how to operate motion picture machines.

The club will also obtain suitable films for visual education display and supply films for a noon movie program already in operation.

And finally the club hopes to produce an amateur film. William Palmer, whose *Tarzan, Jr.*, won the 1932 national prize of the American Society of Amateur Cinematographers, lives in Palo Alto and will write and direct the film if the club can find ways and means of buying the raw film.

According to Mrs. Howard C. Ray, chairman of the Palo Alto plan, there are two reasons why the plan calls for showing pictures in the commercial theatre: the extensive equipment necessary to display pictures in a school in a manner comparable with the theatre, and the difficulty of obtaining for private showing films which are sufficiently fresh to interest the children. Coupled with these is the fact that when the children attend in a body the theatre managers cooperate by giving them a special rate.

"Aside from these practical advantages," says Mrs. Ray, "Palo Altans feel that the scheme is in line with the more modern educational theory that education is a continuous process, not limited to the walls of the schoolroom, and that educational institutions should be making full use of a community's educational resources, so long as commercial exploitation of the school is avoided."

Films For The Pupil And Teacher

(*Continued from Page* 4)

THE FARMER TAKES A WIFE

(*Fox*)

Interwoven with an amusing romance in which Janet Gaynor makes a striking departure from her usual Pollyanna roles is the story of the rise and fall of the Erie Canal. Teachers of history will find in *The Farmer Takes a Wife* a delightfully intimate reconstruction of the social and commercial life of up-State New York in the days when the Iron Horse sounded the doom of the inland waterway. By way of contrast, the importance and dignity of agricultural life is brought out in subtle touches throughout the film. Students can be stimulated to read the novel, *Rome Haul*, by Walter Edmonds, on which the film, like the stage play, was based, and to report on the interesting changes made in adapting the story to a visual-auditory medium. The acting career of Henry Fonda, the farmer here, will bear watching, as he is to be cast as Young Lincoln.

ANNA KARENINA

(*MGM*)

College students will find that the screen version of *Anna Karenina* excels in the smoothness of its direction. It is the work of craftsmen who knew exactly what effects they wished to achieve and who achieved them with the aid of all the elements necessary to that end—excellent performances by well-cast players, skillful photography by veteran cameramen who know how to create atmosphere with light and shadow, musical elements that blend with the mood of each scene, finished art direction and costume design and expert cutting and editing. In spite of handicaps rooted in the restrictions of censorship, Director Brown has made a photoplay which appeals to advanced students of photoplay art.

ALICE ADAMS

(*RKO Radio*)

In line with the current trend towards consideration of modern literature in reorganizing the course of study in English, progressive teachers will find the screen version of *Alice Adams* a strong stimulus towards lively appreciation of the works of Booth Tarkington. Teachers of the social sciences, also, will find considerable material for discussion in the life problems with which Alice Adams is confronted. As portrayed by Katharine Hepburn, Alice compels our sympathy in her struggle to rise above the humdrum existence of a white-collar worker's family in a small town.

THE RETURN OF PETER GRIMM

(*RKO Radio*)

The possibility of portraying on the screen the world of the imagination is well illustrated in *The Return of Peter Grimm*. This is the story of the return to life of an old man who desires to correct some of the errors he left behind him. The importance of the cameraman in productions of this kind cannot be over-estimated.

PLANS FOR UTILIZING "SECRETS OF SUCCESS"

By HOWARD M. LESOURD, Ph.D.,
Dean of Boston University Graduate School

***Editor's Note:** This month Dean LeSourd outlines fall plans for the series of character education films developed by the Committee on Social Values in Motion Pictures. Next month he returns to "The Motion Picture and the Family" with his customary department, "Lessons from the Movies."*

The character education program through motion pictures, known as the "Secrets of Success" series, will be used during the coming year in schools and churches in almost every section of the United States. Reports from teachers who have experimented with these one-reel excerpts from distinguished photoplays confirm the opinion of the Committee on Social Values that these films will meet a real need in character developing institutions. Twenty subjects have been prepared and are available for use by agencies which have or can secure the use of 35 mm. sound projection equipment. Libraries, under the supervision of competent educational leaders, have been established in Boston, New Haven, New York City, Detroit, Indianapolis, Chicago and San Francisco. Other centers of distribution may be selected as the demand requires.

Robert S. Woodworth, Professor of Psychology at Columbia University, in commenting on the project, said: "To extract situations depicting basic social issues and present them in brief, vivid form so that they may be used as a basis for fruitful discussion is a distinctive service for which the committee is to be commended."

As a result of the use of these pictures such statements as these have been reported:

T. E. Curran, Principal of the Susan S. Sheridan Junior High School, New Haven—"A discussion of 'Secrets of Success' subjects was quite worth while. These pictures will set the children thinking along right lines. This project is helping children to evaluate current films." Dr. Frederic M. Thrasher of New York University—"I believe that this is the best scheme for character education with which I have ever come in contact."

Dr. Paul H. Vieth of the Yale Divinity School—"On every hand I have heard appreciation expressed of the values of these films in church work and character education."

Rev. John H. Keene, Pastor of St. Matthews Episcopal Church, Newark, N. J., reports regarding the discussion in his church—"These might lead to a practice of analyzing all photoplays they see—which is excellent in itself."

The Committee has sought the counsel of educational and religious leaders throughout the country and demonstrations have been given in nearly fifty schools and assemblies during the past summer. The valuable suggestions which have been made are being utilized in the furtherance of the project.

In order to assist teachers in the use of these materials, a manual has been prepared for the procedures in the use of these films. Discussion outlines accompany each subject as a basis for the building of a lesson plan adaptable to the needs of local groups. Illustrated posters are available on a number of these pictures which serve to keep before the groups the problems raised in the films. The Committee and supervisors stand ready to counsel teachers at all times on the effective use of the series.

Reports from various centers indicate that the greatest value of these films is always attained when certain basic principles are carefully adhered to. These principles may be briefly stated as:

1st. That the picture must be suited to the age and interest of the group to which it is shown. In listing the films in the Manual, age group suitability is suggested. This must not be interpreted, however, as a final basis of selection.

2nd. The discussion group must be carefully graded by age and interest. The teacher should, in his preparation for the discussion period, adapt the questions to the experience of the group. The teacher should also be alert to capitalize on special interests that originate during the discussion period.

3rd. Teachers should realize that the full value of this program lies in what happens after the original discussion and should seek for continuity of purpose growing out of the use of the pictures.

The Committee is interested now in securing the cooperation of agencies and teachers in testing the value of this type of character education material, rather than in developing a wide distribution of the pictures. Applications will be approved only in those cases where the leaders will give to their use the careful planning necessary for testing under favorable conditions. Since no charge is made for the use of these films, the expenditures at this time can be justified only on the basis of a cooperative experiment in which the teachers feel the same sense of responsibility for character training which has motivated the Committee and the motion picture industry in making these subjects available.

Carefully planned experiments are being set up in the public school systems of Atlanta, Ga., Oakland, Cal., Sunbury, Pa., Cleveland, O., New York City, Dearborn, Mich., Curwensville, Pa., New Haven, Conn., and other cities. Churches and Y.M.C.A.'s in such centers as Miami, Fla., St. Louis,

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A Clubwoman Chats On Family Films

(*Continued from Page* 5)

disappointed at some of the historical inaccuracies. Others will see it as the great spectacle that it is, presenting the motivating spirit of the period that sent thousands out to die fighting for their faith. The DeMille pageant is presented on the grand scale with incidents taken from the three crusades. It has both strength and weakness but is, withal, something that everyone will want to see.

One more comment on a forthcoming production and our long list must come to an end. We are still feeling the complete charm of *The Gay Deception* and Francis Lederer's wholly delightful performance as a foreign prince who masquerades as a bellboy in an American hotel and finds there the princess of his heart. A highly improbable but entirely possible plot, filled with charm, chuckles and enjoyment from its opening moment to its perfect ending. It is the best vehicle thus far provided for that inimitably delightful actor.

Family pictures for the past three months include: *Air Hawks* (Columbia); *Alibi Ike* (Warner Bros.) (Junior Matinee); *Annapolis Farewell* (Paramount); Awakening of *Jim Burke* (Columbia); *Bonnie Scotland* (M-G-M); *Bright Lights* (First National) (Junior Matinee); *Broadway Gondolier* (Warner Bros.); *Cowboy Millionaire* (Fox); *Curly Top* (Fox); *Doubting Thomas* (Fox); *The Farmer Takes a Wife* (Fox); *The Gay Deception* (Fox); *Ginger* (Fox); *The Girl Friend* (Columbia); *Going Highbrow* (Warner Bros.); *Hard Rock Harrigan* (Fox); *Harmony Lane* (Mascot-Republic); *The Healer* (Monogram); *Here Comes Cookie* (Paramount); *Here Comes the Band* (M-G-M); *Hopalong Cassidy* (Paramount); *In Old Kentucky* (Fox); *The Keeper of the Bees* (Monogram); *The Man on the Flying Trapeze* (Paramount); *Men of the Hour* (Columbia); *Outlawed Guns* (Universal); *Riding Wild* (Columbia); *Silk Hat Kid* (Fox); *The Spring Parade* (Universal-German Production); *Steamboat 'Round the Bend* (Fox) (Junior Matinee); *The Thirty-Nine Steps* (Gaumont-British); *Top Hat* (RKO Radio); *Two For Tonight* (Paramount); *Vagabond Lady* (M-G-M); *Wanderer of the Wasteland* (Paramount).

Try a Time Table

If you are one of those flourishing Better Films Councils which publishes regular film ratings, why not add a time table, also, in the interests of more effective service?

The Staten Island, New York, Better Film Council, under the chairmanship of Mrs. William C. Orton, announces after its rating of every film the hours at which the feature picture goes on. Staten Island theatre-goers greatly appreciate the service.

FINE FILMS STIMULATE THE READING OF GOOD BOOKS; USE THESE BOOKMARKS SUGGESTED BY THE CLEVELAND LIBRARY

"ANNA KARENINA"

"A woman's lot is made for her by the love she accepts."—George Eliot

These books, suggested by the photoplay, may be borrowed from the

CLEVELAND PUBLIC LIBRARY

TOLSTOY'S GREATEST STORIES

Anna Karenina
Kreutzer Sonata
Resurrection
War and Peace
What Men Live By

His Life and Philosophy

Childhood, Boyhood, Youth, by *Tolstoy*

The Tragedy of Tolstoy, by *Countess Alexandra Tolstoy*

Tolstoy, the Man and His Message, by *Steiner*

The Life of Tolstoy, by *Maude*

Tolstoy, the Inconstant Genius, by *Nazaroff*

ANNA'S WORLD

Tsar of Freedom, by *Graham*

Behind the Veil at the Russian Court, by *Radziwill*

Under Three Tsars, by *Narishkin*

Once a Grand Duke, by *Alexander*

Little Era in Old Russia, by *Skariatina*

Tale of a Vanished Land, by *Burroughs*

Printed through the courtesy
of the

....

(Name of Theatre)

Presenting

"ANNA KARENINA"

"THE CALL OF THE WILD"

"On the ragged edge of the world I'll roam,
And the home of the wolf shall be my home." —Service

Adventurous Living in the North Land
Suggests these books in
THE .... PUBLIC LIBRARY

DOGS WHO RETURNED TO THE WILD

The Call of the Wild, by *London*

The Fang in the Forest, by *Alexander*

Kazan, by *Curwood*

The Odyssey of Boru, by *Dunn*

Shep of the Painted Hills, by *Hull*

DOGS OF THE FAR NORTH

Mush, You Malemutes! by *Hubbard*

The Trail Eater, by *Willoughby*

Gold, Men and Dogs, by *Allan*

White Fang, by *London*

Nomads of the North, by *Curwood*

A Dog-Puncher in the Yukon, by *Walden*

Wolf of the Storm Leader, by *Caldwell*

"ALASKA—UNCLE SAM'S ATTIC"

Arctic Village, by *Marshall*

Argonaut, by *Morrow*

Sourdough Gold, by *Davis*

The Trail of '98, by *Service*

God's Frozen Children, by *McCracken*

Tundra, by *Edington*

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....

(Name of Theatre)

Presenting

"THE CALL OF THE WILD"

"SANDERS OF THE RIVER"

"Take up the White Man's burden
. . . To wait in heavy harness
On fluttered folk and wild."

The White Man's Rule in Africa

Absorbing Books Suggested by
THE CLEVELAND
PUBLIC LIBRARY

AFRICA— THE DARK CONTINENT

In Story

Sanders of the River, by *Wallace*
Juju-man, by *Livingston*
The Ivory Trail, by *Mundy*
Simba, by *White*
Two on Safari, by *Chamberlain*
Wild Deer, by *Baptist*
The Forbidden Town, by *Gaunt*

In Travel

Beyond the Utmost Purple Rim, by *Powell*
Africa Speaks, by *Hoefler*
Caravans and Cannibals, by *Bradley*
Safari, by *Johnson*
Out of the Beaten Track, by *Court Treatt*
Jungles Preferred, by *Miller*
The Map that is Half Unrolled, by *Powell*

PAUL ROBESON—ACTOR AND SINGER

Paul Robeson, Singer, by *Robeson*
Paul Robeson, in "Portraits in Color," by *Ovington*
Paul Robeson, Negro Singer, in *The Southern Workman*, April, 1932.
Paul Robeson, in "Fire Under the Andes," by *Sergeant*

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....

(Name of Theatre)

Presenting

"SANDERS OF THE RIVER"

"ALICE ADAMS"

"Love is wiser than ambition."

Alice's Urge to Rise in the World
Suggests these books in
THE CLEVELAND
PUBLIC LIBRARY

FOUR TARKINGTON HEROINES

Alice Adams

Isabel Amberson, in "The Magnificent Ambersons"

Gentle Julia

Elsie Hemingway, in "Women"

BOOKS THAT WOULD HAVE HELPED ALICE

Good Manners, by *McLean*

How to be Interesting, by *Rogers*

Modern Conversation, by *Hall*

Log Cabin Lady

Manners for Millions, by *Hadida*

No Nice Girl Swears, by *Moats*

Confessions of a Business Man's Wife

STORIES OF OTHER SMALL TOWN GIRLS

A Woman of Courage, by *Blair*

Bent Twig, by *Canfield*

Odyssey of a Nice Girl, by *Suckow*

Bend in the Road, by *Raymond*

This Awful Age, by *Ryerson*

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of the

....

(Name of Theatre)

Presenting

"ALICE ADAMS"

Indianapolis Has Scientific Project

(*Continued from Page* 4)

part of Indianapolis theatre-goers.

The next outcome, the Committee hopes, will be the uniform booking of single feature programs throughout Indianapolis theatres and the introduction of family nights as a regular part of every theatre's program.

The ultimate goal is well expressed by Mrs. Walter P. Morton, chairman of the Committee, who says: "If the children of today see only good pictures, the discriminating audience of tomorrow is being built."

Intimate Gossip About The Film Stars

(*Continued from Page* 2)

years ago. She played a summer season on Martha's Vineyard Island in Massachusetts and then acted in the New York Theatre Guild in Shaw's *The Simpleton of the Unexpected Isles.*" While her new contract marks her first serious film effort, Miss Lloyd is not exactly a stranger to the camera. At the age of six months, she made her debut in a picture featuring her father as the villain. She does not remember the title. Later, at the age of nine, she appeared in *Oliver Twist* with Jackie Coogan.

Why Not Try "The Fade-In"?

If you are puzzled about a motion picture program for your club—and what motion picture chairman occasionally is not?—why not try "The Fade-In"? This skit on motion picture work, written by Mrs. Charles R. Holton of Chicago, chairman of the Department of Motion Pictures of the Illinois Federation of Women's Clubs, aims to do just what "The Fade-In" does. As the "fade-in" is a "gradual increase in screen picture from darkness to full illumination," the playlet aims to bring club members generally to a state of "full illumination" about films.

Plans for Utilizing "Secrets of Success"

(*Continued from Page* 6)

Mo., New Orleans, La., Nashville, Tenn., and Boston, Mass., have already outlined definite plans for the coming winter.

Other agencies which will plan carefully for a consecutive and controlled use of this series are invited to make early contact with the Chairman of the Committee, Dean Howard M. LeSourd, Boston University, Boston, Massachusetts.

Reports concerning the use of these pictures will be a controlling factor in shaping the whole future of this program.

PHOTOPLAY STUDY IS POPULAR IN TENNESSEE

Smiling faces indicate that pupils of Humes High School, Memphis, enjoy their motion picture club

School Heads Urge Attending Local Theatres

Attendance at the commercial theatre is definitely urged by the University of Colorado as a supplement to its regular curriculum. Moreover, experiment shows that students who have had some preliminary work in motion picture appreciation are more sensible to its advantages than the others.

Dr. William L. Wrinkle, director of the College High School, which is connected with the university, recently sent announcements of *Les Miserables* to students who were enrolled last year, to summer students and to students who had applied for admission during the coming year. A reduced admission rate was offered. Of the first group notified, 37 per cent attended; of the third group, 42 per cent, but of last year's pupils, who had already studied motion picture appreciation and learned to evaluate films, 50 per cent attended.

Dr. Wrinkle pursues the policy of regularly notifying all his students of outstanding films and urging their attendance.

"Visual education is highly effective," Dr. Wrinkle comments. "The school cannot compete with the commercial theatres in facilities, sound equipment and film releases. The logical solution is for the school and the theatre to cooperate in making this vital type of educational activity available to students and to encourage intelligent standards for the selection of shows to be attended."

Film School in Chicago

Films held the spotlight for a whole week of the summer season in Chicago when a special visual education course was offered to school administrators and teachers. Full training was given in the use of new sound systems and in the films available for schools.

At meetings of the Photoplay Club in Humes High School, Memphis, Tennessee, emphasis is laid upon acting and diction.

The primary purpose of the club is to encourage fine standards of English speech through the example set by the actors and actresses in certain carefully selected photoplays.

These are some of the films that were studied last year for precision of speech: *David Copperfield, The Barretts of Wimpole Street, The Count of Monte Cristo, Great Expectations, Little Minister, Scarlet Pimpernel, The Iron Duke* and *Clive of India.*

"The Americans do not have a standard speech," says Miss Josephine Allensworth of the Humes High School faculty, who organized and directs the Photoplay Club. "Each section of the country—north, south, east and west—has a different pronunciation for some words. But there is practically no sectional dialect in the best movies of today. A beautiful, cultural speech is being used that may become in time a standard American speech—and this is what I hope my club members will gain from the study."

A Tip For Theatres With Family Programs

If—and only if—his program is at all times suitable for the entire family, a theatre manager might take a tip from L. O. Daniels, Jr., of the Delman Theatre, Houston, Texas. He has won high favor with parents—and incidentally increased his juvenile patronage, by using large advertising placards reading "Mothers and Fathers, we take care of your children in perfect safety for five cents an hour."

Boston Manager Says "It's Up to the Audience"

The manager of the Fine Arts Theatre in Boston, where film fare is designed for the ultra discriminating, has found a new way to attract patrons to unusual films. He circulated three reviews on a recent picture, two opposing, one favoring and challenged his patrons to register their own opinions with a "What Will You Say?" The suggestion deserves consideration by Film Councils seeking to promote exceptional films.

Why the Bookmarks

Anna Karenina crops up first on our bookmark list for this month. It was chosen for a bookmark because it is made from a famous classic which gives a poignant and penetrating analysis of the mind and heart of a woman; also because of the fine and accurate film version.

Alice Adams was selected because of the excellence of both book and film and particularly because of its clever satire on the social insincerity of the period depicted. These qualities, it was felt, outweighed the obstacle presented by a changed ending, which lessens the cumulative power of the picture.

The Call of the Wild was chosen because the book from which it is made is a perennial favorite with young and old and because of the large number of other excellent books which are related to the animal theme.

Sanders of the River had its vivid and authentic portrayal of a South African locale, the singing and acting of Paul Robeson, the negro star, and an adventurous story in its favor.

Teaches Clergy Value Films In Church Work

When Mrs. B. T. Green of Brookings, South Dakota, became motion picture chairman of the State Federation of Women's Clubs, she promised herself that she would make the clergymen of South Dakota movie conscious.

On the principle that education, like charity, may most effectively begin at home, she started with her own city. To one of the leading clergymen she sent a large amount of motion picture material. When he had read it and found it interesting she telephoned other clergymen, suggesting that they do the same. Presently reference to the finer types of motion pictures began cropping out in the sermons of Brookings clergymen—and presently also the minister who had been the first to yield to Mrs. Green's persuasions, devoted his entire sermon at a union service to motion pictures.

This summer forty ministers taking a special course at the State College at Brookings were contacted and a day was devoted to the discussion of how they might utilize motion picture material in their church work. Next summer special lectures on motion pictures will be given to a similar group. And so the good work has spread until now Mrs. Green's ideals have been realized and the clergymen of South Dakota work shoulder to shoulder with the clubwomen in promoting fine standards of motion picture taste.

It Raises Its Own

Funds are no problem to the Bedford District Committee of the Motion Picture Council for Brooklyn, N. Y. When it runs short of money, it raises its own. Bridge and bunco combined recently to coax $50 from the pockets of film enthusiasts to carry on its work.

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A Bulletin for All who are Interested in Better Motion Pictures

The Motion Picture and The Family

Comment on Current Films by Teachers, Educators, Community Leaders

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Schools In Georgia Show "Success" Films

Character education films have made a most auspicious debut in Atlanta, Georgia. As a special project of the board of education there will be fortnightly showings in five of the leading high schools, beginning the week of September 23rd and closing the week of May 27th. This is merely a preliminary, Mrs. Alonzo Richardson of the Atlanta Board of Review reports, to arranging for showings in community theatres in order to make these films, each of which emphasizes a typical boy or girl problem, available to pupils in all the elementary schools, as well.

Huckleberry Finn, with its protest against juvenile snobbishness, was the first shown.

Young America II, with its study of the causes that lead to juvenile delinquency, came next and for the week of October 21st *No Greater*

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Survey Results Available Through The A.A.U.W.

Students and patrons of motion pictures who are interested in the study of the mechanics of motion picture production and the effect of motion pictures upon the child, made by the Indianapolis branch of the American Association of University Women and described in the last issue of *The Motion Picture and the Family* will be glad to learn that a summary of the results of the survey may be obtained by application to National Headquarters of the American Association of University Women, 1634 Eye Street, N. W., Washington, D. C. Queries should be addressed to Mrs. F. C. Houdlette, Research Associate in Adult Education.

Films Reviewed In Current Issue

Reviewed in this issue: *Alice Adams, Anna Karenina, The Bishop Misbehaves, Cappy Ricks Returns, China Seas, The Crusades, Dr. Socrates, The Gay Deception, Harmony Lane, The Last Days of Pompeii, Little America, A Midsummer Night's Dream, Shipmates Forever, The Thirty-nine Steps, This Is The Life, The Virginia Judge, Voice of Experience.*

EDUCATIONAL PREVIEW COMMITTEE SEES FILM

Educators on the Motion Picture Committee of the Department of Secondary Education, National Education Association, see "Last Days of Pompeii" at RKO Radio projection room.

Forego Films Showing Gangsters In Violent Conflict With Law

Motion picture producers have put into effect a moratorium on the production of pictures revealing American gangsters in violent conflict with officers of the law.

At a meeting of the producers in Hollywood, Will H. Hays presented his views on the current trend of crime pictures.

He declared at the outset that the production of pictures based on crime was not to be questioned. He pointed out that the so-called "G-Men" pictures, which reflected the activities of the agents of the Federal Department of Justice in the detection and capture of gang criminals, have had a splendid influence in promoting a public consciousness of law enforcement. These pictures, Mr. Hays declared, have been proper and interesting entertainment.

Mr. Hays raised a question, however, as to the number of these and similar pictures already released or in course of production

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CLEVELAND LIBRARY BOOKMARKS MAKE DEBUT ON RED NETWORK

The popular bookmarks originated by the Cleveland Public Library, which have so long keenly interested the more highly literate theatregoers, have achieved new distinction. They are now regularly "on the air" as a feature of the Monday night program of the National Broadcasting Company's Red Network. Every Monday night at 7.30, eastern standard time, a representative of the Federal Department of Education steps before the microphone and tells radio listeners of literary bent what novels, biographies or historical tales will render more interesting the films they will see during the week in their local theatres. Copy is prepared by the Cleveland Public Library staff.

The first bookmark broadcast dealt with Booth Tarkington's *Alice Adams;* the second, on October 14th, with *A Midsummer*

(*Continued on page* 2)

M. P. Chairman Has Library Of Film Stills

To Mrs. Arthur Goldsmith of Narberth, Pennsylvania, Motion Picture Chairman for the Philadelphia Federation of Women's Clubs, goes credit for a new idea in the promotion of photoplay appreciation: namely the establishment of a film "still" library for the use of federated and other groups.

This consists of glossy prints and photographs not only of current films, but of the finer films of the past which are likely to be revived and also of the more outstanding pictures now in production.

Pictures from this library will be loaned to groups for use in connection with study and discussion guides, and will aid in studying the detail of the pictures, costuming, the technical angles of production and so on. A similar policy will be pursued with photoplay appreciation classes in the schools. Ex-

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Largest Junior Matinee Has Second Anniversary

The largest attended Saturday morning Junior Matinee in the world—held at the Enright Theatre, East Liberty, Ohio, under the auspices of the Ohio State Federation of Women's Clubs—celebrated its second anniversary the last Saturday in August.

The original Junior Matinee at the Enright two years ago had an attendance of 43 children. By the first anniversary approximately 2,900 attended and about 4,000 children crowded into the Enright this year for the mammoth stage and screen show with which the management of the theatre and the Motion Picture Committee of the Ohio State Federation celebrated the auspicious occasion.

2500 Schools Put Photoplay Books In Circulation

More than 2,500 schools have already adopted as the basis of their work in motion picture appreciation the new curriculum units prepared by Dr. William Lewin, author of Photoplay Appreciation in American High Schools. Dr. Lewin reports that he receives about a dozen letters a day from teachers who are adapting the units and asking for materials.

Council Will Sponsor Great Film Classic

When *A Midsummer Night's Dream* opens in St. Louis the week of October 24th it will be under the direct sponsorship of the Better Films Council of Greater St. Louis. Besides the executive committee of the Council the co-sponsors will be Mrs. Edward J. Walsh, Mrs. Oscar Johnson, Mrs. Clay Jordan, Mrs. George R. Throop, Mrs. Charles A. Stix, Mrs. Howard Bailey, Mrs. George Gellhorn, Dr. Ivan Lee Holt, Rabbi Samuel Thurman, Mr. William E. Morgan, Jr., Mr. Blodgett Priest and Mr. Harry G. Erbs, all outstanding leaders in the social and cultural life of St. Louis.

This special sponsorship is a courtesy extended to the producers of motion pictures in recognition of their consistent efforts to improve the standards of film production. It carries with it the sponsorship of all the Council's affiliated organizations, which appropriately include the St. Louis Tercentenary Shakespeare Society, the Shakespeare Drama Study Society and the Federation of Music Clubs, which in all its study groups is studying Mendelssohn's *Midsummer Night's Dream*, which constitutes the major part of the musical setting for the picture.

A brisk telephone campaign will be carried on to insure large patronage for the film.

Other Groups Envy Those In Hollywood

Film groups in other sections of the country may well envy those which are located in Hollywood because of the wealth of program material available to them.

No less than three speakers of stellar qualifications graced the program at the October 8th meeting of the Better Films Committee of the National Society of New England Women, which was an open air picnic held in Ferny Grove, Hollywood. They were Nina Moise, prominent woman director, Sarah McLean Mullen, authority on motion picture appreciation and editor of the motion picture department in *Scholastic* magazine, and Alice Evans Field, assistant to Mrs. Alice Ames Winter, associate director of public relations of the Motion Picture Producers and Distributors of America, Inc.

Several such meetings are planned during the balance of the season.

AVAILABLE FREE

This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of *The Motion Picture and the Family.*

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

That there was sufficient interest in and commendation of "Lessons from the Movies" during the past year to justify continuance, is a real encouragement to the reviewer. Much has been said about the anti-social influence of pictures, but too little effort has been made to exploit their pro-social values. That constructive emphases are present is abundantly proved by the number of reviews which even my limited time enabled me to write. That a large number of worthy pictures was missed no one realizes more than I.

For any new readers of this column a short statement of purposes seems appropriate:

By stating very briefly "the lessons" which I see in a picture, I hope to stimulate others to think constructively about the meanings the picture might have for them.

By suggesting some of the possible meanings in certain pictures there is provided a basis for discussion of these current releases which, I trust, will be utilized in organized and informal groups of various ages and also in the family.

By calling attention to particular values in some photoplays, better appreciation of good pictures will be developed, which in turn should create a discriminative demand for pictures of the highest moral as well as entertainment value.

As I write these lines I am in Europe, where the absence of children at the cinema is quite noticeable to an American. It seems very unfortunate that families here do not have this common interest. The motion picture in America offers to the family as a whole a source of broadening and deepening of shared interests and values, and reaches, I believe, its highest contribution in the fulfillment of this function. Only those families, however, which select their pictures carefully and guide the discussion of them in positive channels realize the full possibilities of the theatre.

That there is cultural value in motion pictures is assumed, but nothing really cultural is achieved by an individual without some activity on his part. Beyond mere entertainment one derives value from the theatre in proportion as thinking is inspired and as new understandings and appreciations are achieved. The social value of the theatre can be measured in part, at least, by the extent to which the patrons use impressions there received as constructive forces in their on-going experiences. To the furtherance of this value-producing power of motion pictures this column is dedicated.

CHINA SEAS
(M-G-M)

This picture of the seas, with its pirates, its treachery, its cruelty and its heroism seems a far cry from the city streets and the country lanes. The very unreality of the picture to the average motion picture patron makes the influence of its lessons of doubtful value. If, however, one asks himself the questions which this picture suggests, it may carry over something of lasting benefit beyond a couple of hours of passive enjoyment.

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Stories of Famous Film Children

By THE OBSERVER

Hollywood, October 7—Children and animals are "sure fire" in public interest. Just now Hollywood—perhaps because of the tremendous vogue of Shirley Temple and Freddie Bartholomew—is turning appreciative eyes on the child who has real genius.

First in rank comes Shirley, who maintains her little girl poise and simplicity in spite of the elaborate surroundings that accompany her studio life. Last week we watched this little actress as she stood alone in the filming of a scene for *The Littlest Rebel* while cameras and lights and the attention of two hundred or more men, women and children were focussed upon her. Groups of children who had just finished a scene, Shirley's mother, her teacher, her play supervisor, her maid and her special hairdresser, Director David Butler and his staff of assistants, cameramen, technicians, property men, musicians and watchmen—all stood silently just out of camera range waiting that final moment, towards which each had contributed his part, when Shirley Temple's face would flash and twinkle and go serious for the theatre screens of the world, moving, amusing and thrilling many millions of people. So rarely does she muff a line that Director Butler calls her "One-Take Temple." It is a matter of pride with her and when her new friend, Bill Robinson, who is teaching her to tap dance, heard her stumble in her lines a day or so ago and shook his finger at her, drawling "Two-Take Temple," it troubled her greatly. However, she evened the score later in the day when he muffed a line and she quickly changed his name from "Sure-Shot" to "Two-Shot Robinson."

The little star has a private schoolroom, attached to her studio bungalow, where every accessory to the acquiring of an education has been provided by the studio. In addition to studies prescribed by the State's official teacher, Lillian Barkley, Shirley will take extensive

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Noted Peace Worker Praises Peace Pictures

"Many scenario writers, directors and actors seem to have a stronger hatred for war and social injustice than is often found among the 'professional good men'", Dr. Francis S. Onderdonk, noted peace advocate, recently said in commenting upon the effectiveness of the motion picture as a medium for the promotion of peace.

"I have been encouraged by seeing such excellent anti-war pictures as *All Quiet on the Western Front*, *The President Vanishes*, *The World Moves On*, *The Man Who Reclaimed His Head* and *The Unknown Soldier Speaks*, created by the so-called 'immoral' motion picture producers," Dr. Onderdonk further said. "Incidentally each of these Hollywood 'sermons' has vindicated what seems to me convincing proof of the existence of supreme good at the heart of the universe. . . It is no coincidence that scenarios such as those of the films just listed were created. Really talented scenario writers could not help but have a heart sensitive to the horrors and stupidity of war. Capable directors and true artists among the actors almost instinctively choose the better.

"I believe the time will come when character-building — the teaching of religious and ethical truths—will be carried out almost completely by motion pictures.

"Modern warfare requires the machine gun; individual sharpshooters no longer survive. Neither can single pamphlets and lectures win the present spiritual war. The Army of Truth needs the 'thought' machine gun — the motion picture projector — to fire the good message unceasingly. This is the scientific way of spreading good thoughts. The production of the message is detached from the publicizing of it. This makes possible a far-reaching specialization with regard to contents, audience and intensity."

Dr. Onderdonk is at the present time visiting cities through the country with a Peace Caravan from which he exhibits such peace films as *The Next War*, *The League of Nations*, *A Zeppelin Raid on London* and others of similar character.

Bookmarks Make Debut On The Red Network

(*Continued from Page* 1)

Night's Dream, and each week the outstanding current film will be chosen for similar recognition.

The series was arranged by W. D. Boutwell, editor in chief of the Federal Office of Education, and marks another strong alliance between the forces of education and motion pictures, which are increasingly being regarded as one of the most valuable of educational instruments.

Films For Pupil And Teacher

By William Lewin, Ph.D.

Heading the list of photoplays of interest to teachers and students this month is the screen version of the famous Max Reinhardt production of Shakespeare's *A Midsummer Night's Dream.* Notable also are two other films: the historical spectacle, *Last Days of Pompeii,* and the story of Stephen Foster, *Harmony Lane.* Completed also, and soon to be released, are *Three Musketeers, Mutiny on the Bounty* and *Tale of Two Cities.* To the schools and colleges of America, headed by a million educators and populated by thirty million members of the rising generation, the new trend towards Shakespeare, towards authentic historic backgrounds, towards higher standards of musical production, is most gratifying.

A MIDSUMMER NIGHT'S DREAM

(*Warner Brothers*)

Destined to inaugurate a Shakespeare cycle on the screen, the Warner Brothers presentation of *A Midsummer Night's Dream,* which was given to the world on October 9th, marks a red-letter day in the history of cinematic art. In support of this splendid photoplay, young America and the teachers of young America will undoubtedly speak with one voice, demanding more such popularizations of Shakespeare. As Max J. Herzberg says in his introduction to Professor Simon's study-guide to this film, "a new and glamorous interpretation of a great play" awaits our millions of students of literature. A combination of the resources of a major studio, the masterful direction of Reinhardt, the immortal music of Mendelssohn, the genius of Shakespeare—what a boon to visual-auditory education!

HARMONY LANE

(*Republic-Mascot*)

Teachers of music, as well as teachers of American literature, will find a great visual-auditory aid in the screen version of the life and melodies of Stephen Foster, presented under the title of *Harmony Lane.* Following the M-G-M short film on the same subject, entitled *Memories and Melodies,* which in turn followed the old Fitzpatrick subject in the Music Master Series of shorts, *Harmony Lane* builds real appreciation of the struggle and tragedy of the great Kentucky composer of American melodies. To millions of boys and girls, as well as older folks, *Old Black Joe, Susannah, My Old Kentucky Home* and other favorites will now be more than songs by a forgotten composer.

THE LAST DAYS OF POMPEII

(*RKO Radio*)

To teachers of the social sciences and of Latin, the fine screen-play

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WHO'S WHO IN BETTER FILMS

By no means all the laurels in the Better Films movement go to those of the feminine persuasion. There is no more ardent nor effective advocate of fine films in all New Jersey than Mr. William Orr Ludlow, Chairman of the Intercommunity Film Committee, which safeguards the interests of the picture - going public in five New Jersey towns: Morristown, Summit, Madison, Chatham and Millburn.

And incidentally there are few organizations in New Jersey, or elsewhere, for that matter, which have a better record of film achievements to their credit.

Among the committee's concrete accomplishments is the issuance of a Film Bulletin with a subscription list of over 500, which advises the population of the five towns of the merits or defects of all films which are to be exhibited in those communities; the institution of family programs once a month in all the community theatres, running Saturdays at 10 a.m. and 2 p.m., and the introduction of photoplay appreciaton courses into the high schools. "Best Film" bulletins are regularly posted in schools, libraries and churches, for the guidance of the public. So cordial is the relationship of the Committee with the exhibitors of the five communities that undesirable pictures have frequently been removed from the screen on the committee's mere request.

In all these film activities Mr. Ludlow has taken a prominent part. In addition to his administrative duties with the Inter-Community Film Committee he edits its bulletin, he is vice-chairman of the Madison (New Jersey) Film Association, and Vice-President of the Finer Films Federation of New Jersey, which is believed to be the first state-wide film organization of its type in the country.

By profession Mr. Ludlow is an architect. He has designed some of the most noted buildings in New York City, including the New York Times Building, the Arnold Constable Tower and the Johns-Manville Building. In many countries throughout the world—notably in India, Greece and Alaska—there are also monuments to his architectural talents.

But though films are only an avocation with him, they assume far more than the proportions of an ordinary hobby. There are few workers in the film field who are more thoroughly convinced of the potentialities of motion pictures as an educational, ethical and moral force, if they are rightly used.

OUT FROM HOLLYWOOD

By Mrs. Thomas G. Winter

Associate Director of Public Relations, M. P. P. D. A.

The more sombre the actual world, the greater the pressure of our daily problems, the more do we seek relief in laughter. Perhaps you do not realize that comedy is a science, a science that has worked out its formulas from generations of study of human psychology.

The proposed "Encyclopedia of the Cinema" which is now being compiled by the International Institute of Educational Cinematography in Rome, Italy, devotes one of its first published articles to "the psychology of the comic," these "gags" which in reality constitute a strict and systematic study of the effects of comic gestures and ideas on the public. As they point out, many of the most intelligent directors today got their early training in comedy, handling gags. Richard Wallace, Frank Capra, William Seiter and many others began with this type of picture. The article concludes, "The most dramatic story ever written is still more interesting if it is dressed up with these well-timed 'gags.' Cinematographical art, today, is a vast debtor to the ancient, pie-throwing, chase-ending two-reel comedy."

Here in Hollywood the funsters are busy as never before, building new "gags" upon the well known formulas for inducing laughter.

Charlie Chaplin, the greatest of them all, is making his new picture, tentatively titled *Charlie Chaplin in Modern Times,* behind guarded studio walls—"no visitors allowed." His *City Lights,* made three years ago, is still amusing millions of people over the world. The close alliance between tragedy and comedy, tears and laughter, in the life of the little man is the basis of Chaplin's great appeal. Harold Lloyd will soon be seen in *The Milky Way,* the story of a meek and kindly milkman who inadvertently becomes a prizefighter and defeats the world's middleweight champion through his long-learned ability to dodge the stones and brick-bats thrown at him during childhood days. Sympathy for the "little man" in various crises marks the "comedy gags" of both Chaplin and Lloyd.

For the making of *Sylvia Scar-*

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Reports That Churches Give Fine Support

"The outstanding thing which I have to report during the past year is the unprecedented cooperation of the churches. Outstanding films have appeared in our church bulletins, have been announced at our Sunday Schools and tickets have actually been sold in the various missionary societies," Mrs. Emma H. Ross, of Moberly, one of the most successful district motion picture chairmen in the Missouri Federation of Women's Clubs, reported at a recent district convention.

A chairman from every church, missionary society and young people's society in Moberly belongs to the Better Films Council, Mrs. Ross reports, and as a result it is very easy to stimulate interest in the finer type of films. For example, before *One Night of Love* was locally shown, the Council previewed it, approved it and then tickets were sold in each of the 25 affiliated organizations. Addresses on the film were made before junior college, high school and junior high school assemblies and before Rotary and Kiwanis Clubs, with the result that practically the entire population of Moberly viewed the film.

When *David Copperfield* was shown in the same city a special price of ten cents was secured for all students who wished to attend, with the result that almost 1,000 students went to see the film classic.

Recently a new concession has been obtained about which members of the Council are rejoicing. A special price of 15c will be made for students over 12 at all Friday and Saturday evening performances, thus encouraging student attendance at the end of the week when there is a family program.

Loan Their Theatres For Benefit Program

Theatre owners and operators of St. Louis will cooperate with the Better Films Council of Greater St. Louis on October 26th by contributing their theatres and the necessary films for a benefit Junior Matinee under Council auspices.

Each of the hundreds of children who pack the theatre will bring either a toy or an article of clothing as his card of admission. Toys and clothing will be reconditioned and distributed, the one through the Toy Shop Guild, the other through the Child Conservation Conference of St. Louis.

Last year, as the result of a similar matinee, over 20,000 toys and a large amount of clothing were distributed to needy children.

The Junior Matinee is one of the first projects carried out under the supervision of Mrs. Clyde McNay, who recently succeeded Mrs. Arretus F. Burt as president of the Council.

Twelve Study Guides Are Now Ready

Since the creation of the Motion Picture Committee of the Department of Secondary Education of the National Education Association that committee has sponsored three motion picture study guides, one on *Anna Karenina*, one on *Les Miserables*, and on on *A Midsummer Night's Dream*, all of which are available through Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N. J.

Educational and Recreational Guides also published the adult discussion guide on *Peter Ibbetson* issued by the East Coast Preview Committee.

The predecessor of the present committee, the Motion Picture Committee of the National Council of Teachers of English, published within the past year guides on *Treasure Island, Great Expectations, Little Minister* and *David Copperfield*, which may be secured in limited numbers from the same address.

Study guides on *Dog of Flanders* and *Sequoia* were published by the Motion Picture Producers and Distributors of America and are obtainable by addressing that organization at 28 W. 44th Street, New York City.

Study guides on *Cleopatra* and *The Crusades* were published by Paramount Pictures in connection with contests on those two pictures and may be secured by addressing that company at 1501 Broadway, N. Y. C.

Lay Educational Background For Better Films Work

The Birmingham, Alabama, Better Films Council is laying an educational background for its work for the current year by opening the fall season with a series of three lectures dealing with educational and psychological aspects of motion pictures.

"The Psychological Value of Motion Pictures" was the topic for the first of these, given September 10 by Dr. H. W. McBride White, pastor of the West End Baptist Church of Birmingham. On October 8 Dr. J. E. Bathurst, professor of psychology at Birmingham-Southern College, spoke on "The Influence of the Movies on the Moral Standards of the Public" and on November 12 Dr. P. P. Burns, dean of Howard College, will speak on "Motion Pictures and the High School and College Student."

With these three lectures as a background the Council will go on with the previewing of films, promotion of interest in the finer type of films and establishment of motion picture appreciation courses in the schools with renewed vigor and interest.

Forego Films Showing Gangsters In Violent Conflict With Law

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and stated his belief that the quantity of such films in proportion to other entertainment had become too high, and that he desired to avoid an over-emphasis on the activities of American gangsters in the treatment of crime on the screen.

It was deemed necessary to provide guidance for the members of the Production Code Administration in handling these pictures and the producers unanimously approved the following paragraph, to be added to the present policy of the Production Code Administration in applying the Production Code:

"Crime stories are not to be approved when they portray the activities of American gangsters armed in violent conflict with the law or law enforcing officers."

It was agreed that pictures on which production had already begun would not be brought within the scope of the action and among these, it was noted, were:

Confidential, Whipsaw, Rich Men's Daughters, Rusk, Killers on Parole, Mary Burns—Fugitive, The Killer, Three Kids and a Queen, It Happened in Hollywood, Guns, Panic on the Air, Waterfront Lady, Green Shadow, Petrified Forest, Dr. Socrates, Special Agent, Last Call For Love, King Solomon of Broadway.

Some of the pictures on the above list do not portray American gangsters at all, nor do they show violent conflict with the law, but since they fall within the classification of crime pictures it was deemed advisable to list them among those to which the new interpretation would not be applied.

Varying stories discussing this action have appeared in the press and other publications and some of these contained interpretations which were misleading and erroneous. It should be made clear that the action taken does not preclude the making of pictures dealing with crime or mystery. Crime is recognized as a dramatic theme which shall always properly be reflected in literature and drama. Similarly, there is no disposition to interfere with the making of pictures portraying the activities of such historic groups as, for example, the band of Robin Hood. The whole purpose has been to prevent pictures showing American gangsters in violent conflict with the law from becoming disproportionate in number or over-emphasized in treatment.

Supporting evidence to Mr. Hays' assertion that the "G-Men" pictures were constructive in their effect, was given during the month by no less a noted authority on the subject than J. Edgar Hoover, director of the Federal Bureau of Investigation, United States Department of Justice. Mr. Hoover, in a public address at a meeting of the Associated Motion Picture Advertisers on September 25th, paid the following tribute to the motion picture industry:

"I want to take this opportunity to express to you publicly not only my official, but my personal appreciation of the obligation under which I feel to you for having created a great public sentiment of law enforcement consciousness, counteracting in great measure that wave of crime consciousness that had permeated the American public for years. There are three great factors in this country which mold public opinion—the press, the radio and the motion picture. I hope that the men charged with the direction of these three industries fully appreciate their great responsibility to the safety of our country and the preservation of our institutions. I want to say here and now that I have never viewed a single inch of film that carried one expression of disloyalty to our Government, and that, I believe, is something of which the motion picture industry may be justly proud.

"While the Federal Bureau of Investigation has carried on a relentless and diligent war against the forces of lawlessness, I fully realize that the success which has been ours could not have been attained had we not had the support and backing of all law-abiding citizens, and to attain this support and backing, public sentiment and enthusiasm has to be created. Therefore, to you gentlemen today I wish to pay tribute and to give to you my thanks for having performed one of the most unselfish acts of public service in bringing to the millions of Americans today a true picture of the efforts of law enforcement agencies. You have portrayed in the recent series of pictures dealing with the so-called 'G-Men,' a type of law enforcement officer of whom any true American may be justly proud and you have brought through the medium of your industry to practically every home in America a realization that crime truly does not pay.

"I well know that the accomplishment of this result required much work and effort upon your part, but you should feel gratified and satisfied in knowing that you have performed one of the greatest services for your country that has yet been performed."

The producers' action in connection with crime pictures is in line with continued similar actions taken under the leadership of Mr. Hays in his years of effort directed towards the improvement of the quality of screen entertainment.

Another such action, the effects of which are now attracting the praise of the screen's critics, was taken several months ago when Mr. Hays requested all studio heads to refrain from showing excessive drinking scenes in pictures. The producers were cautioned to eliminate such scenes unless the action was clearly necessary to the action and plot of the story being presented. It was made plain that if the theme of the story required the showing of intoxication or of drinking, such scenes could and would be shown within the bounds of good taste.

In furtherance of these directions, the members of the Production Code Administration brought about the elimination from many scripts and finished pictures of scenes in which drinking was unnecessarily emphasized.

In recognition of the degree to which this action succeeded in improving motion pictures, various complimentary letters have been received by Mr. Hays. Governor Martin L. Davey of the State of Ohio, in a note to Mr. Hays said:

'The purpose of this brief note is to extend my appreciation for the assistance you have given in eliminating the 'glamorous use of liquor in pictures and the restricting of it to such phases as have to do with the plot'."

Further praise was given in a letter to Mr. Hays from E. L. Bowsher, director of education for the State of Ohio, which read as follows:

"Another step in your program towards 'better movies' has been brought to my attention. May I congratulate you upon the recent position you have taken to eliminate 'glamorous drinking' as far as possible in the movies?

"The profound educational advantages made possible to the youth of our country through your industry constantly impress me and I take pleasure in extending my good wishes for your continued success in promoting better motion pictures."

M. P. Chairman Has Library of Film Stills

(*Continued from Page* 1)

hibits will be loaned to public and school libraries. Music clubs may post photographs on their bulletin boards of such pictures as *Harmony Lane*, picturizing the life of Stephen Foster, *Love Me Forever* and *Naughty Marietta*.

In addition, the 70 chairmen from individual clubs who are members of Mrs. Goldsmith's central motion picture committee will be able to draft upon the still library for assistance in planning their motion picture programs. The stills will also be used at the regular meetings of the City Federation and at the Friday night round table discussions of the Ethical Culture Society, which frequently deal with motion picture problems.

Uses Shoppers' Guide

The local Shoppers' Guide is an avenue used by the Connecticut Chapter D.A.R. of Painesville, Ohio, for the regular publication of editorials attracting attention to films of especial merit. Increased patronage for many fine films has resulted from these weekly editorials.

Out From Hollywood

(*Continued from Page* 3)

lett, Katharine Hepburn's next picture, a lovely three-hundred year old English farm has been duplicated on RKO Radio's ranch property in Laurel Canyon to serve as setting. Twelve apple trees, laden with ripe red apples, have been transplanted from the Chino valley, together with forty or more varieties of shrubs and trees native to England, to aid in the transformation of this California canyon into a Cornish garden spot.

A lovely mural painting which has been two months in the making, six feet wide and 35 feet long, painted in water color on a specially prepared material, forms one of the scenes along the Cornwall coast gracing the circular walls of an English drawing room set. This will be removed and preserved.

There is also a replica of Fort Issac, a fishing and resort town on the Cornish coast; an old barn transformed into a studio, an orchard of old vintage apples, an English picnic grove, the palatial residence of an English peer.

Mme. Ernestine Schumann-Heink is the grand old woman of America. Her appearance in *Here's To Romance* was as notable a success as the singing of the young Nino Martini. No wonder, then, that the screen has caught her in its web. She and that other prime favorite, May Robson, will be co-starred in their next picture for M-G-M. The picture will be based on Kathleen Norris' story, *Gram*, which tells the story of two grandmothers—one who has never known anything but poverty and care and yet is full of the love of life, the other wealthy and lonely, who tries to warm herself at the great heart of the other. The studio has arranged a lovely bungalow for Madame Schumann-Heink hung with a rare collection of pictures of her associates of opera days.

Grace Moore is back in Hollywood to begin work for *Marseillaise*, her next picture for Columbia. Arriving, she was met by more people than have assembled to greet a celebrity since Einstein came to California three years ago. Miss Moore was away from Hollywood three months. Her many triumphs were highlighted by her command performance at Covent Garden in London during the King's Jubilee.

Starts Photoplay Club

Thirty junior and senior students are charter members of the new Dramatic and Photoplay Appreciation Club started by Miss Marjorie H. Gale in the Somerville, N. J., High School. Study guides based on the recommendations of the motion picture committee of the Department of Secondary Education of the National Education Association are the textbooks used.

A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

From the standpoint of the clubwoman there have been two film developments during the past month which might properly occasion rejoicing.

The first is the extraordinary interest which has been manifested in the adult discussion guide on *Peter Ibbetson*, just issued under the aegis of the East Coast Preview Committee. At the time of publication of this issue of *The Motion Picture and the Family* the chairman had received 5,614 individual requests for copies of the guide which came from all 48 states. Some of these were for single issues, the others for a considerable number. Each one of these requests represents an interested club group rather than merely an individual. That means that in 5,614 different club units throughout the country women are brushing up their recollections of the late Victorian period, delving again into the Du Maurier novels and revivifying their interest in late Victorian literature. And every mail brings fresh requests for copies of this discussion guide, so that the experiment of issuing a forum outline for adult groups has justified itself within the period of a single month and will, if present indications are a thermometer registry, become a definite part of the nationwide movement for developing higher standards of motion picture appreciation and understanding.

The other especially encouraging factor during the past month has been the pronunciamento by the motion picture producers themselves that they would declare a moratorium on pictures "which show gangsters in violent conflict with the law". While we have not precisely "viewed with alarm" the increasing cycle of pictures showing the activities of Federal agents in putting down the gangster, since we have long since learned that not only on the silver screen but everywhere else, for that matter, fashions run in cycles, we have been particularly concerned with the frequency of the gangster film even where disguised under a "G-Men" alias and it is a relief to realize that the producers themselves consider this precise type of film too prolific. They are not abandoning production of them. It is far too healthy to have Young America get a glimpse now and then of the criminal receiving his just desserts. However, we are relieved to learn that there will not be many of them and that scenes of undue violence and crime will either be deleted altogether or so subordinated that the helpful lesson of the picture will inevitably be uppermost in the minds of the theatre goers.

I said there were two things of outstanding interest this month. Perhaps I should add a third: namely the public premiere of the Max Reinhardt classic — Warner Brothers' production of *A Midsummer Night's Dream.* Shakespeare has been brought to the screen in this film with a beauty that has perhaps never before been achieved in a similar type of entertainment. One of the most seasoned of our East Coast Preview Committee reviewers, a woman never given to superlatives, has called the picture "an ethereal fantasy, woven of moonshine, fleecy mist and star dust." She adds, "The cast is superb, the photography, especially of the woodland scenes, is of ravishing loveliness and the direction glows with magical beauty, both in the pomp and circumstance of the ducal scenes and the eerie imagination and exquisite poesy of the fairy forest." To such praise the writer can add little or nothing. Suffice it to say, however, that *A Midsummer Night's Dream* is a picture for all audiences, from the young children of the age to have their imaginations captured by Lambs' "Tales from Shakespeare" to the savant steeped in Shakespearian lore. We clubwomen have asked for this type of production. I trust the public will demonstrate its appreciatioon so that the producers who have answered our call for such classic output may be confirmed in our conviction that such pictures are what the motion picture audiences of our country do want! The public's appreciation and support of *good* films of high standard is a more effective spearhead for continued response from the producers than all the civic and public groups purporting to speak in its name.

Other pictures, many of them produced during the past month, are particularly charming family entertainment. Such, for example, is *The Gay Deception*, 20th Century-Fox, featuring Francis Lederer as the foreign prince who, to gain a knowledge of American production methods, masquerades as a bellhop in a New York hotel and incidentally discovers romance. Lederer is unquestionably one of the most engaging personalities on the screen today and all audiences will enjoy this picture.

Of RKO Radio's version of Gene Stratton Porter's *Freckles* it remains to be said that it has been sufficiently modernized to relieve it of any charge of saccharinity and that it is delightfully played and suitable not only for family but also for Junior Matinees.

The Virginia Judge, Paramount, is another folk lore classic which is brought to the screen as good family entertainment, albeit a trifle over-sentimentalized.

No list of family pictures would be complete without reference to Jane Withers' latest starring vehicle, *This Is the Life*, in which this very engaging screen juve-

(*Continued on Page* 8)

Stories Of Film Children

(*Continued from Page* 2)

additional courses in dancing, French and singing. As blue is the little actress's favorite color it predominates in the decoration of schoolroom and bungalow and fairly sings in the lovely, varied sky tones of her wee portable dressing room, which was a surprise gift from Darryl Zanuck at the beginning of work on this picture. Only the tiniest pieces of furniture are used, designed to fit the needs of Shirley and her small guests.

For this particular picture, Shirley is the Queen of a little Kingdom of children. More than 60 of them form her background, making it necessary to employ 12 registered teachers to keep them up to the required standard of school work, which goes on its regular routine regardless of shooting schedules.

* * *

Mickey Rooney, the inimitable Puck of *A Midsummer Night's Dream*, is beginning to grow up and take life more seriously these days. He says "There is no sense to child actors wasting their time between pictures"—so he is organizing his pals into a *little* Little Theatre movement to produce children's plays. "Most of us kids want to amount to something when we grow up," he says, "so me and my pals are thinking this is the time to start something that will do us good in the future."

So Mickey is writing a mystery play, "The Ghost Murder"—a play in three acts in which a group of children solve a deep, dark mystery. Mickey is not only the author, but directs and is a minor actor as well. As others in his cast he has chosen Jackie Cooper, Freddie Bartholomew, Cora Sue Collins, and as his leading lady, Betty Jane Graham. When all is ready Mickey hopes to induce someone to produce it in one of Hollywood's theatres.

* * *

Jackie Cooper's newest ambition is to own a yacht. Since playing in *O'Shaughnessey's Boy*, in which a younger lad was selected to play his early scenes, he is feeling quite, quite grown up. The yacht, he declares, doesn't have to be a very big one—"only large enough to sleep perhaps a half a dozen fellas."

Picture Committee Becomes Department

So vigorous a program of motion picture activities has been carried on during the past year by the Motion Picture Committee of the Cleveland Federation of Women's Clubs, under the direction of Mrs. Myrtle Carran, that Mrs. Carran's committee has been expended to the dignity of a department.

Through the activities of her committee, *Sequoia*, originally designed for midweek showing in many Cleveland theatres, was advanced to preferred playing time over the week-end.

Films For Pupil And Teacher

(*Continued from Page* 3)

of life in ancient Rome and Pompeii with glimpses of Jerusalem in the days of Jesus, magnificently produced by Merian C. Cooper and directed by Ernest B. Schoedsack, will prove of great assistance in vitalizing classroom work. Customs and manners, costumes and properties, all the panorama of one of the most spectacular periods in world history, and a touching story of struggle against man's inhumanity to man are interwoven effectively in this photoplay. Borrowing only the title and the setting from Bulwer Lytton's novel, the film presents an original story that will appeal especially to older high school students A study-guide prepared by Ernest D. Lewis, president of the National Education Association Department of Secondary Education, is available for use in classes where the film is discussed.

THE BISHOP MISBEHAVES
(*M-G-M*)

George Jean Nathan's dictum that successful stage actors make poor screen actors, and vice versa, is completely refuted by numerous examples, of which the latest is Edmund Gwenn's delightful enactment on the screen of the role played last season on the stage by Walter Connolly. Interchangeability of stage and screen favorites may well continue unabated if such success may alwaysbecounted upon. Ably assisted by Maureen O'Sullivan and Norman Foster, Mr. Gwenn, long a favorite with London audiences and last season on Broadway in J. B. Priestley's comedy, *Laburnum Grove*, makes *The Bishop Misbehaves* a decidedly entertaining bit of comic melodrama. The piece is an interesting example of the restrained type of mystery and detective story in which the British excel.

THIRTY-NINE STEPS
(*Gaumont British*)

Starring Robert Donat, who recently did so well as Monte Cristo, this British photoplay is a splendid example of the subtly amusing, yet suspenseful English detective story. Swift in tempo, yet smoothly directed, the story tracks down a political spy and builds up a romance that has touches of the American *It-Happened-One-Night* spirit. Notably real is the atmosphere in a little Scotch village, in contrast with the exciting doings on the streets, in the political gatherings and at religious revivals in London, where events are treated in satirical vein as the mystery unfolds.

Club Membership Grows

So keen is interest in photoplay appreciation in the Reading, Pa., High School that Miss Kathryn Y. Allebach of the faculty reports that her photoplay club, started last year with a membership of 30, has grown to 80.

LESSONS FROM THE MOVIES

(*Continued from Page* 2)

The questions suggested are these:

How much torture would you suffer before you betrayed a sacred trust? There are many incapable of keeping a trust even without any torture as an incentive for betrayal.

How well do you control fear, and what efforts are you making to dispel any fear that grips you? Davis got rid of his fear when an ardent devotion took its place. How typical, though, is Davis's statement to the captain when he was arrested for cowardice: "I don't blame you. All the time I was on the beach after that last wreck I prayed for my chance, and when it came, I couldn't take it." Are you afraid of a "chance" when it comes?

How often does impetuousness rob you of complete understanding of a situation? Captain Gaskell would not permit China Doll to talk and she betrayed him in a serious crisis. Because people will not listen, they often turn a difficult situation into a tragedy.

SHIPMATES FOREVER
(*First National*)

"My forbears have always served country and flag, not dollars." With this statement Admiral Melville answered the boast of his son, Dick, who said he made three times as much money as a radio crooner after two years of work as his father did as an Admiral after forty years of service. But with several years at Annapolis behind him, Dick learned something about investment of life and its abilities that he never dreamed of in his carefree days.

This whole picture seems an effort to answer the question about the meaning of life. It says that there are great causes—great services—that are worth working for and dying for; that the love of a sensible, attractive girl can help a boy to be true to the best that is in him; that sportsmanship and friendship are quite basic to attainment in any walk of life.

The Admiral berates his boy when he resents the razzing of the upperclassmen thus: "The spirit of the Academy includes many elements besides the qualities of honor, personal integrity and loyalty to the service. It includes sportsmanship—the spirit that enables a man to give and take—and unless the midshipman can learn that quality he may find himself with no friends—alone."

While the Admiral feels doubtful about the necessity of college friends he is sure about Annapolis when he says: "You can't leave here and go into the Navy and expect to serve with fellow officers whom you refuse to meet as friends." But are not friendships so essential in all professions and even in business, that what applies to the Navy applies to civilian life?

This picture will be enjoyed, for it has music, dancing, marching, ships and the sea to give it life and color, but it also has lessons not easily overlooked.

DR. SOCRATES
(*Warner Bros.*)

Crime interests people. Detective stories appeal to intellectuals as well as morons. One wonders what the result would be if all news on crime were completely suppressed, for one of the joys of the criminal is to read about himself in the papers. If the old method of portraying crime in the movies was anti-social, the present method may have some virtue, for the trend today in pictures is to make crime hideous and fighters of crime heroic.

Dr. Socrates is the story of a doctor who used his profession not to help, but to capture criminals. He risked his life in the adventure, but thousands of brave men are risking their lives for the safety of society every day.

Crime is covered up today by a great organization of lawyers, doctors, politicians and business associates. When the ideal of public service can be inculcated to the point that conspiracy cannot be purchased for gold, the new day of law and order will begin. The presentation of a doctor who even in his poverty would not prostitute his profession, should prove an inspiration.

ANNA KARENINA
(*M-G-M*)

This famous story by one of the world's greatest masters of personality-portrayal convinces one anew that many of the tragedies of life might be avoided if understanding could take the place of conceit and an intelligent forward look could serve as warning and guide.

"Anna got just what she deserved" would be the consensus of judgment, but she was not alone to blame. The austere selfishness of Karenin robbed Anna of the continuing romance which every wife craves and has a right to expect. The dashing Vronsky should not have asked the extreme sacrifice of another when he assumed no final obligation for himself. Society by its snubs attempted to enforce the code, but constructive friendliness might have been more redemptive in this case.

The problems raised by this picture are perennial. How can individuals be trained to weigh values and choose those that have lasting satisfactions? How can people be fortified to accept disappointments and frustrations without open rebellion, which is so often disastrous? How can that type of character be developed which foregoes superficial, immediate pleasures for the sake of future lofty goals?

Rubens Costume Authority

To insure absolute authenticity of historic dress in *The Three Musketeers*, RKO Radio's designer, Walter Plunkett, used Rubens paintings to check the court costumes. Rubens came to the French Court in 1622, three years before the beginning of the Dumas novel.

"DIAMOND JIM" BRADY

"The freest spender, the most Gargantuan eater, the greatest go-getter America has ever seen."

The Gay Nineties and Some of
Its Famous People
In Books Suggested by
THE.......................PUBLIC LIBRARY

"DIAMOND JIM" AND HIS FRIENDS

Diamond Jim: the Life and Times of James Buchanan Brady, by *Morell*

James J. Hill, by *Pyle*

Lillian Russell; in "Famous Prima Donnas," by *Strang*

John L. Sullivan, by *Dibble*

E. H. Harriman, the Little Giant of Wall Street, by *Eckenrode*

"IN OLD NEW YORK"

In the Golden Nineties, by *Brown*

Peacocks on Parade, by *Crockett*

Recollections of an Old New Yorker, by *Van Wyck*

The Girl from Rector's, by *Rector*

All Around the Town, by *Asbury*

Peacock Alley, by *McCarthy*

Life with Father, by *Day*

STORIES OF THE GAY 90's

The Age of Innocence, by *Wharton*

Sandoval, by *Beer*

The Magnificent Ambersons, by *Tarkington*

Brownstone Front, by *Gabriel*

Tides, by *Street*

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Presenting
"DIAMOND JIM" BRADY

High Praise Comes From The South

"I think I voice the sentiment of all the South when I say with earnestness that motion pictures re steadily growing finer month by month" said Mrs. R. H. Hamrick of the Reviewing Board of the Birmingham, Alabama, Better Films Council in a recently published article on the work of the Council. "Motion pictures have taken their place today with the great progressive educational movements. Many of the pictures of the past year have been outstanding for art and scenic beauty. Others have been strongly dramatic. Some have been emotional, but inspirational. But the general trend is definitely towards clean amusement."

DRAMA, HISTORY, MUSIC AND AN ADVENTURE NOVEL MARK THIS MONTH'S CLEVELAND LIBRARY BOOKMARKS

"A MIDSUMMER NIGHT'S DREAM"

"The course of true love never did run smooth." Oberon and Titania, King and Queen of the fairies, aid two pairs of lovers in distress.

Enjoy Shakespeare's Plays
Learn About the Man and His Time
From These Books in

THE .... PUBLIC LIBRARY

THE MUSICAL SETTING

Music composed for Shakespeare's "Midsummer Night's Dream" by *Felix Mendelssohn*

SHAKESPEARE'S FAMOUS COMEDIES

A Midsummer Night's Dream
The Comedy of Errors
The Merry Wives of Windsor
As You Like It
The Taming of the Shrew
Twelfth Night
All's Well that Ends Well

SHAKESPEARE IN MODERN PLAYS

Master Will of Stratford, by *Garnett*

The Lady of Belmont, by *Ervine*

If Shakespeare Lived Today; in "Plays Near and Far," by *Dunsany*

Shakespeare, by *Rubenstein*

The Dark Lady of the Sonnets, by *Shaw*

The Great Globe Itself, by *Walker*

WHY READ SHAKESPEARE?

On Reading Shakespeare, by *Smith*

Why Janet Should Read Shakespeare, by *Hapgood*

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"A MIDSUMMER NIGHT'S DREAM"

"HARMONY LANE"

The romance of Stephen Foster, who gave many immortal songs to the world.

The Composer of "My Old Kentucky
Home" as Seen Through Song
and Story in

THE .... PUBLIC LIBRARY

"AMERICA'S TROUBADOUR"

Stephen Collins Foster: America's Folk Song Composer, by *Milligan*

Stephen C. Foster's Romantic Career; in "Etude," September, 1916

Stephen Foster, America's Troubadour, by *Howard*

"THEY ALL SANG"

Weep Some More, My Lady, by *Spaeth*

They All Sang: from Tony Pastor to Rudy Vallee, by *Marks*

Read 'Em and Weep, by *Spaeth*

Tin Pan Alley, by *Goldberg*

OLD-TIME MINSTRELS

"Gentlemen, Be Seated," by *Paskman and Spaeth*

Prodigies and Tambourines; in "The Fabulous Forties," by *Minnegerode*

Tambo and Bones, by *Wittke*

ROMANCES OF THE OLD SOUTH

Cordelia Chantrell, by *Minnegerode*

Red Rock, by *Page*

A Daughter of the South, by *Eggleston*

Yvonne of Braithwaite, by *Owen*

My Lady of the South, by *Parrish*

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"HARMONY LANE"

"THE CRUSADES"

"Christendom has taken up the sword against Islam . . . marching into Asia to set free the Sepulcher of Christ."
Harold Lamb

The Glory of the Crusades
Is Revived in These Books

THE .... PUBLIC LIBRARY

THE CRUSADES

The Crusades: Iron Men and Saints, by *Lamb*

The Flame of Islam, by *Lamb*

The Story of the Crusades, by *Buxton*

The Crusades, by *Bercovici*

"IRON MEN AND SAINTS"

Richard, the Lionhearted, and the Third Crusade, by *Power*

Saladin, Prince of Chivalry, by *Rosebault*

Cœur de Lion, by *Wilkinson*

Berengaria of Navarre, Queen of Richard I, in "Lives of the Queens of England," by *Strickland*

THE CRUSADES IN STORY

Via Crucis, by *Crawford*

Richard Yea and Nay, by *Hewlett*

The Talisman, by *Scott*

"God Wills It," by *Davis*

Pied Piper, by *Muir*

Crusade, by *Byrne*

Fool of Venus, by *Cronyn*

Durandel, by *Lamb*

The Virtuous Knight, by *Sherwood*

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(Name of Theatre)

Presenting

"THE CRUSADES"

"THE THREE MUSKETEERS"

"We are the musketeers,
Bold, dashing musketeers.
Come what may, stand or fall,
All for one, and one for all."

Intrigue, Adventure and Romance
At the Court of Louis XIII
Portrayed in Books in

THE .... PUBLIC LIBRARY

THE D'ARTAGNAN ROMANCES by ALEXANDRE DUMAS

The Three Musketeers
Twenty Years After
Vicomte de Bragelonne
Louise de la Valliere
Man in the Iron Mask

THE MUSKETEERS IN MODERN STORIES

Comrades at Arms, by *Feval*

D'Artagnan, by *Bedford-Jones*

The Years Between, by *Feval*

A series of four volumes

The King's Passport, by *Bedford-Jones*

FRIENDS AND FOES OF THE MUSKETEERS

The Reckless Duke: the first Duke of Buckingham, by *Gibbs*

Richelieu, by *Belloc*

Memoirs of Monsieur D'Artagnan, by *Courtilz de Sandras*

Mazarin, in "Twelve Bad Men," by *Dark*

The Court of Louis XIII, by *Patmore*

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....

(Name of Theatre)

Presenting

"THE THREE MUSKETEERS"

Georgia Schools Show Films

(*Continued from Page 1*)

Glory, which typifies the right and the wrong sort of "gang" spirit and the futility of gang warfare, will grace Atlanta screens.

Seventeen of the 20 films in the *Secrets of Success* series, which was developed by the Committee on Social Values in Motion Pictures, Dr. Howard M. Le Sourd of Boston University chairman, to enable schools and character building groups to utilize motion pictures in character building, will be exhibited during the winter.

The project is the most comprehensive along this line that has yet been officially undertaken by a board of education and the results will be eagerly watched. To date there are nothing but roseate reports.

Walter S. Bell, in charge of special services for the Atlanta Board of education, who is among those primarily responsible for arranging the showings, has said: "The present crime wave, together with the philosophical attitude of our people of today, seems to indict the church, the home and the school with failure in so far as social education is concerned. You will be interested to know that educators have considered this question of such great importance that one of the meetings of the National Education Association was given over entirely to a consideration of this problem. There are so many factors involved in making one's character that educators frankly admit that they hardly know where to start with this great problem. It has been shown from past experience that it is practically impossible to teach character, but we do believe that it is possible to show people certain things that will persuade them to let their character develop, or unfold, from within. That is what we hope these motion pictures will do."

Film Course Has Doubled Registration

Dr. Frederic M. Thrasher, associate professor of Education at New York University, who last year started a course on The Artistic, Social and Educational Aspects of the Motion Picture which had an enrollment of 125, expects double that enrollment this year, he has announced.

The course confers full college credit and may be taken on the graduate level. It has also been recognized by the New York City Board of Education as entitling New York City teachers who take it to alertness credit, which is another term for salary increment.

The course is arranged to appeal to laymen as well as teachers and is open to students, parents, social workers, clubwomen and business men, all of which classifications are enrolling in considerable numbers.

The first meeting of the class was held Thursday evening, September 26th, in the auditorium of the new School of Education Building, 41 W. 4th Street, and other sessions will be held on subsequent Thursday nights at the same place. The National Board of Review is cooperating in arranging the course.

A Clubwoman Chats On Family Films

(*Continued from Page 5*)

nile appears as a young girl who is taken from an orphanage by an unscrupulous couple to be exploited as a vaudeville star. Through it one makes the discovery that the diminutive and versatile star is a singer and dancer as well as a very accomplished "bad girl of the screen."

At last comes the long touted Admiral Byrd film, entitled *Little America*, a vivid picturization of the hardships and adventures of the Admiral and his sixty or more intrepid companions during their winter's stay below the Antarctic circle. The younger children as well as older members of the family will be intrigued and fascinated by this tale of hardy adventure.

The family film output of the month includes: *The Bishop Misbehaves*, M.G.M.; *Coppy Bicks Returns*, Republic; *Freckles*, RKO Radio; *Heir to Trouble*, Columbia; *Little America*, Paramount, (Junior Matinee); *Shipmates Forever*, Warner; *This Is the Life*, Fox; *Thunder Mountain*, 20th Century-Fox; *Virginia Judge*, Paramount; *Western Frontier*, Columbia.

Aids Librarians

A new publication, *Books and Films*, from the versatile pen of Mrs. Ina Roberts, publicity director of the Cleveland Public Library, and her assistant, Anthony Belle, conveys valuable suggestions on promoting interest in books through current films. It will appear monthly.

Librarians Promote The Shakespeare Classic

Oberon and Puck, Helena and Hermia in an unforgettable scene from "A Midsummer Night's Dream."

When a film like *A Midsummer Night's Dream* comes along, educational authorities and libraries hail it as an event of events.

A full show window in the Cleveland Public Library was given over to a special display devoted to this Warner Bros. film. Besides this large exhibit at street level a show case exhibit was arranged in the corridor on the third floor. Bulletin board displays were placed in the following departments: Fiction, Foreign Literature, Literature, Travel, Fine Arts and the Stevenson Room for Young People. An exhibit of books on Shakespearian dances in the John G. White Collection of Folklore and Orientalia also attracted public attention.

A different, but equally effective endorsement of RKO Radio's *The Three Musketeers* has come from library sources. Miss Bess W. Timmerman of the Queens Borough Public Library, New York City, was so convinced of the merit of the film that she has contributed an article to the press book in which she outlines suggested methods for library cooperation with the film. It includes the display of special posters in schools and libraries calling attention to the film and urging reading of the connecting books; distribution of film bookmarks; issuance of special booklets—cost to be covered by advertising on the cover—which list books of the *Three Musketeers* period and similar cooperation.

Commenting upon *The Three Musketeers* Miss Timmerman says "A picture like this will give as many thrills as a gangster murder story with none of the harmful psychological results. There is nothing here to suggest ways and means of imitating the hero which would cause the youth to become a menace to modern society. This story emphasizes courage and loyalty and gives us one of the world's finest examples of unselfish, unfailing friendships. *The Three Musketeers* is a picture which should be sponsored by schools, mothers' clubs and libraries."

Why the Bookmarks

A Midsummer Night's Dream **was an inevitable choice for this month's bookmarks (see page 7), not only because of its literary quality and the fairy-like beauty of the film, but because the directorial genius of Max Reinhardt in itself makes the advent of any picture of his direction an event.**

The Crusades **was selected primarily for its historical value and also because it passes on the idea of chivalry which is a part of our heritage from mediaeval times.**

The Three Musketeers **merits a bookmark not only because of the literary distinction which belongs to a Dumas work and because of its historical value, but because of the rollicking, swashbuckling adventure which characterizes book and film.**

Diamond Jim **was chosen because it presents a picture of an exceedingly interesting period and because the super-excellent portrayal of Edward Arnold lifts the story above its own level and gives it a highly moral significance.**

Harmony Lane **gives the life story of Stephen Foster, "America's Troubador," who probably contributed more to the folk music of America than any other one person, and also because the film itself is one of rare beauty and charm.**

Seeks To Make Delaware Men Film Conscious

One of the tasks to which the Delaware State Federation of Women's Clubs has dedicated itself is making the men of Delaware motion picture conscious.

During the past three months Mrs. Edmund M. Barsham, Chairman of Motion Pictures for the Federation and also Chairman of the Wilmington Better Films Council, has filled seven speaking engagements for organizations made up entirely of men, such as Kiwanis Clubs, church groups, Y.M.C.A.'s and the like, and has several pending engagements of similar character.

The original motion picture program of the State Federation and also of the Council called for at least one motion picture program in each member club each year, attendance at a monthly Motion Picture Study Institute, weekly previewing, radio talks on pictures and an educational program on films.

During the past year the two organizations have embraced with considerable success a project for promoting motion picture appreciation classes in both junior and senior high schools. A vigorous campaign has also been made to secure the cooperation of all public libraries throughout the state in distributing film bookmarks and in posting lists of books which would augment and vivify films.

The two groups are at present engaged in an anti double feature campaign. They are also trying to see that local exhibitors, when they avail themselves of the cancellation clause in their contracts, do not use it to cancel really fine pictures because they are doubtful of their box office potentialities.

Federated Council Posts Film Lists In Churches

The National Council of Federated Church Women, through its Motion Picture Department, of which Mrs. Arretus F. Burt of St. Louis is chairman, is opening up effective new media for the dissemination of information about worthwhile pictures. To guide its membership in the selection of films it is having lists of recommended motion pictures posted in Sunday School classrooms and printed on church bulletins, thus providing every church home with adequate information about films.

Two of the major objectives which the Department has adopted are to support only pictures of moral and artistic excellence and to develop an audience which will demand good pictures at the box office; also to urge parents to put thought and guidance into child life, particularly through selection for children and young people of pictures which are beneficial not only from an entertainment standpoint, but from an educational and character-building standpoint.

Printed in U. S. A.

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture
and
The Family

Comment on Current
Films by Teachers,
Educators, Community Leaders

OCT -9 1937

VOL. 2 NOVEMBER 15, 1935 No. 3

Juveniles Do Own Asking At Royal Oak

When the telephone in the Royal Oak, Michigan, public library rings on a Saturday morning, chances are ten to one that the question asked will be whether the feature film currently playing at the Royal Oak Theatre is "all right for the kids to see." And the inquirer will probably be of teen age or under.

That is what happens when a library has taken intelligent lead in formulating standards of motion picture taste for the surrounding community.

To Mrs. Carrie S. Palmer of the Royal Oak Library staff goes the credit for instituting a thorough, and what from a library angle is a unique film service.

It started, as many library services have started, merely from subscribing to a reputable film service and card-indexing the reviews It expanded through Mrs. Palmer's taking the initiative in securing space in the *Royal Oak Tribune* for a "Movie Corner," in which she assembled reviews clipped from reputable publications.

(*Continued on Page* 4)

Ohio Federation Has Extraordinary Record

That the State of Ohio, under the able leadership of Mrs. William C. Brown, Motion Picture Chairman of the Ohio State Federation of Women's Clubs, is thoroughly motion picture conscious is indicated by the announcement that there are motion picture chairmen in 527 clubs—an extraordinary record. A dozen thriving motion picture Councils also lend impetus to the Better Films Movement.

Films Reviewed in Current Issue

Reviewed in this issue: *A Feather in Her Hat*, *Frisco Kid*, *Gymnastics* (short), *Metropolitan*, *A Midsummer Night's Dream*, *Mutiny on the Bounty*, *Peter Ibbetson*, *Return of Peter Grimm*, *Scrooge*, *Stormy*, *Three Kids and a Queen*, *The Three Musketeers*, *Transatlantic Tunnel* and the sound version of *Way Down East*.

Private School Children's Taste Is Wholesome; Shirley is Favorite Star

Shirley Temple, voted most popular screen personality in poll of New York City private school children, in a scene from "The Littlest Rebel."

The contention of Better Film Councils that home environment has a pronounced bearing upon Young America's motion picture likes and dislikes seems convincingly borne out by a survey recently carried forward in 13 private schools of New York City.

Fifteen hundred pupils who answered questionnaires submitted by the Lenox Picture House, an organ-

(*Continued on Page* 2)

"Top Hat" Boosted By Staten Island Council

Through the energetic efforts of the Staten Island Motion Picture Council *Top Hat* had a particularly successful premiere on the Island.

Colored stills furnished by the producers were prominently displayed in the library, were shown to the Junior Motion Picture Coun-

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Bisbee Almost Eliminates Double Feature Billing

"We have almost eliminated the double feature, which made the program much too long" comes an encouraging report from Mrs. James S. Casey, secretary of the Bisbee, Arizona, Motion Picture Committee.

Although elimination of double billing is its major achievement,

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Federation Paves Way For Photoplay Study

In many sections where photoplay appreciation classes have been inaugurated practically all the impetus has come from the educators. Not so in New Jersey, where the movement to teach photoplay appreciation in the schools has achieved unusual success. There the Finer Films Federation paves the way for photoplay classes by making the community film-minded and the teacher does the rest.

As the first step in this photoplay appreciation program, member organizations of the Finer Films Federation, which include Better Films Councils, Parent-

(*Continued on Page* 8)

New Haven Has Thirty Junior Film Councils

Thirty flourishing motion picture councils in an equal number of schools in New Haven bear testimony to the effectiveness of the motion picture appreciation program which has been formulated there.

Indeed the Connecticut city probably tops the entire country in the thoroughness with which school authorities are utilizing motion pictures as an adjunct to education and in the practical fashion in which motion picture work is correlated with the program of English, history, music and art departments.

Every feature picture of outstanding importance which plays New Haven is in some way worked into the curriculum. The art department prepares posters and sketches based upon it. English and history classes study its dramatic structure and the authenticity of it scenes. An assembly program is in all probability planned which will emphasize several phases of the picture, the art department furnishing the settings

(*Continued on Page* 3)

Ministers To Back "Last Days of Pompeii"

A new method of church approach to the problem of motion pictures comes to light in Kansas City, Missouri.

There several directors of religious education attended a special preview of *The Last Days of Pompeii* to determine whether the spiritual values in the picture

(*Continued on page* 2)

Hawaii Is Also Becoming Film-Minded

Hawaii is becoming increasingly film conscious. Almost daily additions are reported to the list of subscribers for the Motion Picture Guide distributed by the Hawaii Congress of Parents and Teachers. Moreover photoplay appreciation is finding its way into the schools. A recent order for 14 copies of the guide came from Mrs. Gladys Feirer, a teacher. They were for the use of her junior class in Community Relations.

Private School Children's Film Taste Is Good

(*Continued from Page* 1)

ization specializing in week-end and holiday matinees for children, showed a strong predilection for wholesome films of a rather mature type. Clean comedy, films made from books, adventure, mystery, animal and historical films were their favorite types of entertainment in about the order mentioned. Gangster and sex, war and horror films, and most surprisingly westerns, as well, were not particularly popular.

The survey is one of the first to be made in a private school group, and is of interest primarily because it appears to demonstrate that in a healthful home environment, with a reasonable amount of parental supervision, children tend to enjoy the higher type of films.

Their taste in stars, as well as films, was interesting and revealing.

Winsome Shirley Temple topped all other screen personalities for first place in their affections. Gary Cooper, apostle of wholesomeness on the screen, was second, while buxom Mae West, who has earned millions of dollars for her producers, and Jimmie Durante, whose antics have made adult audiences roar with laughter from coast to coast, had almost no appeal for the juveniles.

The majority of the children, and particularly the boys, were averse to romantic pictures. They declared against "too much love," "long kisses," "frantic love scenes." They deplored "cheap blondes," "drinking scenes" and occasionally one of them expressed a distaste for crooners. But they liked Leslie Howard, Katharine Hepburn, George Arliss, Lionel Barrymore, W. C. Fields, Fred Astaire, and both Will and Ginger Rogers. They had greatly enjoyed such films as *The House of Rothschild, David Harum, Broadway Bill, S. O. S. Iceberg, The Count of Monte Cristo, David Copperfield, The Lives of a Bengal Lancer* and *Naughty Marietta.* Except for *Bright Eyes, The Little Colonel* and other Shirley Temple pictures they showed comparatively little enthusiasm for children's films.

Among the short subjects, cartoons, comedies, Walt Disney's Silly Symphonies and newsreels were their favorites, in the order specified. *Mickey Mouse* and *Popeye* led all the cartoon characters in popularity, *Mickey* obtaining nearly a 100 per cent vote. Travel and nature films ranked low in the scale.

Most of the children said they went to the films primarily for entertainment. The second most popular reason was "to learn something." A somewhat smaller proportion went to "see something beautiful." A limited few attended pictures to "kill time" or "because their friends went." One world-weary youngster of 12 said he went to "cheer himself up when

(*Continued on Page* 8)

WHAT'S NEXT IN HOLLYWOOD?

By Alice Ames Winter

Pervading Hollywood these days is a very definite new atmosphere, a kind of tense expectancy. The transformation in the social and ethical value of pictures is part of it. But we are watching a much wider change. One might almost call it an appreciation on the part of the studio world that the motion picture is stepping into the light and making itself worthy to become an art. Great changes in personnel, in organization, and very great forward movements in technique, along with the disappearance of certain familiar names and the emergence of new types of actors—these are all part of it.

The great English producer, Korda, announces that this year he will make all his pictures in color. American producers are not so sure. Color is in its beginning and should go a long way before it takes precedence over black and white. "We shall see" is what Hollywood is saying.

This coming month will see the general release of *Mutiny on the Bounty*, the astonishing sea picture that has been two years in the making and has carried its director out to face storms on the Pacific, to spend long days reproducing the placid beauty of Tahiti and to use the very top-notch of the photographic art in its unusual angles of the camera as well as in its terrible contrasts between the pictures of human brutality and the pictures that glorify human courage and understanding. *Mutiny on the Bounty* is certainly one of the high lights of cinema achievement—a man's picture, with Clark Gable, Charles Laughton and Franchot Tone. Its director, Frank Lloyd (who, you will remember, made *Cavalcade)* says very truly that it is "the most dramatic, strangest, and most thrilling story in the history of the sea." It has great brutality—it is no picture for children or the ultra-sensitive—but the brutality is the build-up for the inner purpose of the famous tale.

Utterly different, but equally outstanding in its artistry, is *Peter Ibbetson,* which by the time this column is in print will have had it's New York premiere. With its exquisite background of English out-of-doors and its delicate, ethereal rendering of the love story built entirely out of dream experience through years of cruelty and separation in the life of actuality, it is sure to please discriminating theatre-goers. In it Ann Harding and Gary Cooper do a fine piece of team work.

Pasteur, of course, has been a storm center not only through his life time, but ever since. *The Enemy of Man,* soon to be released, is the attempt to dramatize his fight for human welfare. Naturally none of the details of experiments on animals are shown on the screen. It's history, of course; you'll have to

(*Continued on Page* 4)

FILMS FOR THE PUPIL AND TEACHER

By WILLIAM LEWIN, Ph.D.,

Author of "Photoplay Appreciation in American High Schools"

Highlights of photoplay news of interest to teachers and students include the announcement that Metro-Goldwyn-Mayer will make *Quo Vadis* under the supervision of Irving Thalberg and that Mary Garden is serving as adviser to that company in the production of operatic subjects. Paramount and Warner Brothers are also planning operatic productions. These, with additional Shakespeare subjects and Dickens, Barrie, Kipling, Verne, Tennyson and Malory, who are likewise coming to the screen, require that leaders of the photoplay appreciation movement unite in support of the films as they appear. To assist in making these subjects successful and to help in building a whole new generation of critically appreciative young people several study guides are in preparation. Among them are: *A Tale of Two Cities, Scrooge,* Frank Buck's *Fang and Claw, The Good Earth, Romeo and Juliet, Quality Street, Captains Courageous,* and *Mary of Scotland.*

MUTINY ON THE BOUNTY

(*Metro-Goldwyn-Mayer*)

Undoubtedly the greatest sea story ever filmed, *Mutiny on the Bounty* excels in the orchestration of elements which must be blended if a photoplay is to be really an outstanding one. The script on which Jules Furthman, Talbot Jennings, and Carey Wilson labored for a year surpasses the novel in story structure and in evidence of intimate research. The sweep and power of Frank Lloyd's direction, with touches by James Havens, are in the tradition of *The Sea Hawk* and *Cavalcade.* The fascination of the performance is rooted in the perfect casting of Charles Laughton as the captain of the Bounty. The many other players who made up the crew were obvi-

(*Continued on Page* 5)

Make Movies As Part Of Study Course

Students at the Placer Union High School in Auburn, California, combine laboratory work with the study of motion picture appreciation in a course on cinema art which is a part of the regular curriculum.

Two days a week they work with a 16 millimeter camera, shooting movies of their school activities. The remainder of the week is devoted to the discussion of current films and to lectures on the technical aspects of motion picture production.

The teacher, Miss Lillian B. Allan, who has just completed a course of study in the Department of Cinematography of the University of Southern California, defines as the objective of her course "to teach the student that the motion picture is an art as well as a great industry and that it must be studied the same as poetry, music and painting to appreciate its full value."

"When does the average youngster ever read 52 novels a year?" Miss Allan questions, "yet statistics show that the average youth attends the movies at least once a week, thus exposing himself to 52 full length stories. Some of these are poor; some are excellent; but no matter whether they are good or bad, the movies are a moulding force that teachers must recognize and guide the youth in such a way that he may increase his enjoyment and his appreciation. Then eventually, with an audience that truly desires the artistic, the producers of this twentieth century art will have no difficulty in presenting their dreams of a new cinema which will be both an art and a financial success."

At present Placer Union boys and girls are trying their hand at scenario writing. Their opus, when completed, will be called "Life at Placer High."

Ministers To Back "Last Days of Pompeii"

(*Continued from Page* 1)

warranted recommending it to church people.

Commenting upon this innovation J. W. McDonald, general secretary of the Kansas City Council of Churches, in a broadcast through Station WDAF, said "The attitude of the church has traditionally been to condemn objectionable pictures, thus calling attention to them. This new method will call the attention of church people to the most desirable pictures. Church people can make them popular and profitable to the producers."

"*The Last Days of Pompeii* is a picture which church people should see. It is well done and effectively dramatizes the age long struggle between material and spiritual forces of life."

New Haven Has Thirty Junior Film Councils

(*Continued from Page* 1)

and the music department the music, while the dramatic department puts on bits of the play.

In this way, Young America's favorite amusement becomes a medium for revivifying its interest in several subjects in the curriculum.

In addition to helping students to get the utmost value from the entertainment films they see in local theatres, the board of education and the faculty advisers offer the boys and girls opportunity for previewing feature films. Once a week during the school year a preview of the most consequential picture which is available in New Haven that week is arranged in one of the junior high school assembly halls. Attendance is limited to representatives of the 30 motion picture councils, together with representatives of churches, schools and civic organizations. The representatives of the junior councils report back to their respective councils on the merits of the picture, telling the story of the film and emphasizing its artistic and social values. Later they act as discussion leaders, after the council as a whole has seen the picture in local theatres.

All the members of the preview group understand that it is their obligation to promote patronage of wholesome pictures as a means of repaying distributors and theatre managers for their kindness in furnishing the films for a preview prior to the commercial showing.

That their work along that line is effective is indicated by the fact that sometimes as many as 2,000 pupils have attended showings of a picture with their teachers.

Besides their work in stimulating photoplay appreciation, the New Haven councils are utilizing the "Secrets of Success" series of character-building films, developed by the Committee on Social Values in Motion Pictures, as a medium for character education. Once a month a showing of a selected number of these films is given for the entire membership of the 30 junior councils and lively discussion of the character problem involved follows. The showings are arranged through the cooperation of the New Haven Council of Theatre Patrons and the schools, with the approval of the superintendent.

According to T. E. Curran, adult adviser for this project, these films may eventually be utilized in social science and English classes, as well as for discussion groups.

School authorities express themselves as highly pleased with the development of the New Haven experiment, and Alfred F. Mayhew, assistant superintendent of schools, is responsible for the statement that the junior councils are both encouraging a taste for better pictures on the part of the children and building up juvenile patronage of these films.

WHO'S WHO IN BETTER FILMS

The story of the film activities of Mrs. Samuel B. Cuthbert of Pittsburgh and the story of the world's most successful Junior Matinees, which were started under Mrs. Cuthbert's sponsorship, are so inextricably intertwined that it is almost impossible to tell of the one without the other.

Photo by Bachrach

For although there have been mounting achievements to Mrs. Cuthbert's credit since she advanced from the motion picture chairmanship of the Woman's Club and the Woman's Civic Club of Wilkinsburg to a similar chairmanship for the Southwestern District of the Pennsylvania Federation of Women's Clubs, it is these matinees that remain her crowning accomplishment.

An attendance that on occasion has mounted to 4,000 makes them unique. Perhaps equally unique is the whole-hearted cooperation Pittsburgh theatre managers have lent to the project. For a civic-minded manager had the courage to lose money for six successive Saturdays before the first of these neighborhood Junior Matinees at the Enright Theatre got under way. Experience, however, has justified the truism that generosity is the best policy, for an average of 2,000 children throngs his theatre weekly for a Saturday morning show and when there is a Mickey Mouse or a Pop-Eye Carnival the figures run much higher.

Tried first as an experiment in a downtown theatre, where they were a success as to attendance, but a disadvantage in the sense that the program ran too close to an afternoon show, the Junior Matinees were speedily transferred to a neighborhood house and the Enright was selected. Six weeks of small audiences, small box offices receipts and general discouragement failed to daunt the spirits of Mrs. Cuthbert and her co-workers. Confident that they were on the right track they persisted and mounting attendance figures justified their views. Then the matinees spread until they are now a regular feature in 11 neighborhood theatres.

But that did not solve the whole problem. There remained the busy downtown theatres where it did not seem feasible to run a children's matinee. Here again Mrs. Cuthbert was successful in securing cooperation. Managers agreed to put on week-end family programs *if*—and there lies the most effective testimony to the work of Mrs. Cuthbert's committee—the committee would give their programs publicity in the Friday night Pittsburgh papers. Thirty-one theatres are now regularly on the latter schedule.

Special features frequently characterize the children's programs and because attendance is so large motion picture stars are often prevailed upon to make special appearances. Dick Powell, Jack Benny, Gene Raymond and Dizzy Dean have been entertained in person. Occasionally there are stage shows by local dancing schools. Junior bands, Boy Scout Bugle Corps, impersonation contests, and once a puppet show under the auspices of the Junior League, have varied the program.

Mrs. Cuthbert, her chairman of publicity, Mrs. George Postgate, and Mrs. C. W. Scheck, who has charge of the matinee in the second largest theatre, South Hills, have been primarily responsible for the success of the matinees. Protestant, Catholic and Jewish groups, the superintendent of schools, the Junior League, women's club groups and the Parent-Teacher Association have cooperated. Out of the Junior Matinees has come the formation of a strong motion picture council for the Pittsburgh district.

Mrs. Cuthbert has the reputation of being one of the ablest and most energetic of motion picture chairmen. Her district embraces 200 clubs with a membership of about 20,000 clubwomen, and during her term of office, which is now entering its fifth year, she has tried to visit all of them. During the past 18 months she has previewed 465 pictures, she has given innumerable addresses and radio talks and is now plunged into conferences incident to forming an advisory board composed of club leaders and educators.

"Top Hat" Boosted By Staten Isand Council

(*Continued from Page* 1)

cil at its regular meeting and were given feature position at the Museum of Arts and Sciences. Members of the Council campaigned to insure a large attendance at the film, which had the organization's hearty endorsement. Mr. A. J. Madison, manager of the Ritz, where the picture played, was enthusiastic in his praise of the Council's fine support.

Bisbee Almost Eliminates Double Feature Billing

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this far western committee has not been inactive along other lines. Weekly lists of family films sent to all Bisbee schools, a program for the week in the Sunday newspaper, accompanied by comments, and regular Saturday matinees for children attest to its influence in the community. Pictures the committee does not approve are omitted from the Sunday list.

The "Why" Of Famous Film Folk

By The Observer

The mercurial Alice Brady, who plays the temperamental prima donna in the Lawrence Tibbett picture, *Metropolitan*, tells an amusing story of her early stage life. Although her father, William A. Brady, has been one of the big theatrical producers for the past two generations, he was determined that his young daughter should never be an actress if he could help it. It seems he could not. Packed away to a convent, she ran away at seventeen and found herself a job with a stock company. After much storming her father surrendered and put her into one of his own productions, where he gave her excellent disciplinary training.

* * * *

Peter Lorre, who is really a shy and delightful person, despite the gory reality with which he played the role of the child murderer in the unforgettable Fritz Lang film, "*M*," has just completed *Crime and Punishment* at Columbia. He, too, battled against parental objection to a stage career and left his village home in the Carpathian mountains at the tender age of sixteen to try his own wings. Followed years of hunger and hardship, then sensational success in the theatres of Vienna and Berlin. After his notable performance in "*M*" he was deluged with screen offers and made a number of pictures for Gaumont-British before coming to Hollywood. Advance stills of his Columbia picture, not yet previewed, reveal extraordinary studies in a wide variety of moods, which are given added distinction by the camera work and direction of Josef Von Sternberg.

* * * *

Not all parents object to stage and screen careers, however. There is the case of Gary Cooper. Not long ago his mother told us the brave story of her efforts to help her tall young son attain his heart's desire—a place among the hard-riding, quick-shooting heroes of western sagas. Together they drove down from their home in Montana to Hollywood in the family Ford and together they haunted studio gates for six months before the coveted assignment was won. Because Gary had donned western chaps, high boots and wide hat as his everyday attire, he was ready when the unexpected moment came, but so nervous that he all but ruined the day. His latest role as the idealistic lover in Paramount's *Peter Ibbetson* is a far cry from these beginnings.

* * * *

Then, too, there is the story of Franchot Tone. After graduation from Cornell University, he was expected to take his place in the big corporation of which his father is president. The stage and screen lured him, however, and his parents did not object. A few stage "bits"

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N. J. Council Gets Churches To Cooperate

A new departure in the Elizabeth, New Jersey, Motion Picture Council is a bulletin issued every Saturday to all local churches and libraries, carrying a list of recommended films.

A similar list of films is also published in the *Journal* and readers are referred to the library for further information.

The same energetic group through its 30 affiliated organizations, is getting signers to a petition to be presented to the leading theatre, The Regent, asking for the showing of *A Midsummer Night's Dream* uncut and pledging cooperation to make its local presentation a success.

A representative of the Council. Mrs. D. C. Shea, was invited to appear on the program of the State Teachers' Convention held at Atlantic City, November 7, 8 and 9, in recognition of the effectiveness of its work. The Council is now inaugurating a vigorous campaign against double-billing.

The "Why" Of Film Folk

(*Continued from Page* 3)

in stock led to juvenile roles at $40 a week and from that to screen tests, where almost immediate success has led him into such fine roles as that played in *Lives of a Bengal Lancer* and the more recent *Mutiny on the Bounty*.

* * * *

Speaking of *Mutiny on the Bounty*, that great drama of the sea which looms big among the important releases of the month, it is interesting to know that one of the direct descendents of Fletcher Christian (he who led that famous mutiny and later established the strange little colony at Pitcairn Island) is now in Hollywood, playing the title role in Warner's *Captain Blood*. The young man is Errol Flynn. His own career has been almost as exciting as that of his famous ancestor. From pearl fishing in Tahiti, prospecting for gold in New Guinea and running an inter-island freighter which grounded on a coral reef in the South Seas, he found his way to the Irish stage. From there, through Warner's British company, he came to Hollywood. Six feet two inches tall, with a look of the wind and the sea about him, he seems perfectly cast for the swashbuckling Sabatini pirate. And he loves doing it.

* * * *

Greta Gustaffson—Greta Garbo to most of us—has just celebrated her birthday in her native village of Nyoping, Sweden. The name "Garbo," given to her by her first director and friend, Mauritz Stiller, is a term in Norse mythology which means "A mysterious being that comes out of the night to dance in the moonlight."

A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

For some time now there has been occasion to rejoice at the high percentage of family films being put out by producers of motion pictures. It is a pretty safe guess that children and young people will go to the films anyhow whether they are entirely suited for family consumption or not. An educational campaign such as civic groups throughout the country are conducting to lead parents to exercise some supervision over their children's film fare, and also to teach the children themselves to use discrimination in their choice of entertainment, is necessarily a slow process, but worth the effort. I am still old fashioned enough to tell every group which I address that I believe that *what the child sees at the motion picture house is the mother's responsibility!* We mothers choose food, clothing and schools for our children—we even choose their fathers! Why, then, should we let down on the responsibility of guiding their leisure time programs, which are quietly but unmistakably forming their viewpoints of life and developing their mental faculties? Is it because the easier way is to take the line of least resistance and feel that our children are safely parked in a motion picture house while we are at a meeting or a bridge game? Is it that our misguided affections thwart our will power when they tease and say, "But why not? John or Jane's mother lets them go!"

The increasingly helpful reaction to the viewpoint of the mother's responsibility which I find as I travel about among women's organizations and discuss present day motion pictures as a social factor is most encouraging.

On the evening of October 28th I was invited to address the Parent-Teacher Association at the William Wilson Junior High School at Mt. Vernon, New York. There were several hundred present and I should say the men about equalled the women in number. (I was *so* glad to note that fathers were parents, too!) The discussion following the messages from the platform were very enlivening. The forward-looking principal of that school, Mr. Martin H. Traphagen, is giving regular classroom consideration to motion pictures as an accepted part of young people's recreational and educational programs, and *Selected Motion Pictures* is being studied as a guide and aid to the pupils.

On October 31st, preceding the *Times-Dispatch* Forum at Richmond, Virginia, Mrs. James A. Richardson, Virginia State Chairman of the motion picture division of the Federation of Women's Clubs, organized a luncheon conference for clubwomen and other organization leaders at the Gypsy Tavern. The place was crowded to the very doors and from the moment Mrs. C. E. Bryce, chairman of the district, rose to preside the keen interest of the women became manifest. At the close of the discussion I was heartened to see that the women leaders present, representing not only women's clubs but Parent-Teacher Associations, League of Women Voters, University Women, Young Women's Christian Associations and many other educational groups, organized themselves into a committee to request the showing of *A Midsummer Night's Dream* for their community. Discussion focussed the fact that civic and social groups had demanded cultural and high type motion pictures from the present-day producers, claiming that they were making the desires of the public articulate. Unless we *prove* that, by building up not only an academic appreciation of better pictures but an actual box office support of them after production, how are the producers to know that we do speak authoritatively for the public? When a producer gives us a combination of Shakespeare, Reinhardt and Mendelssohn is there more that we could demand? But if we fail to support such a film and later go to the producers again in the name of the public voicing its alleged demands they can rightfully look us in the eye and say "Oh! Yeah?"

There is occasion today for rejoicing that in the recent outcroppings of family pictures there are many that will widen the range of knowledge of young people and give them a genuine cultural stimulus. For example, Twentieth Century-Fox's recent production of *Metropolitan*, with Lawrence Tibbett heading the cast, will bring opera to hundreds of thousands of young people in small towns and cities in the country which are quite outside the opera radius. RKO Radio's production, *The Three Musketeers*, will revivify and bring to the attention of the boys and girls a classic which was one of the joys of our own childhood and which we would be loathe to have any subsequent generation of young people miss.

Incidentally, many of the month's laurels go to *Metropolitan*, which discloses that Mr. Tibbett is an accomplished comedian as well as a delight to us in his accustomed metier, opera.

Another family picture of the month that will doubtless loom large in popularity is *Three Kids and a Queen* for it features that universal favorite, May Robson, cast this time as the richest woman in the world. From a cranky spinster, she evolves into a sort of twentieth century fairy godmother when she is kidnapped and thrown into contact with a group of Italian youngsters.

It has often been said that there is nothing new under the sun, but *Stormy*, a new western produced

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Juveniles Do Own Asking At Royal Oak

(*Continued from Page* 1)

Later she began a definite weekly service under the title "Weekly Photoplay Guide," in which evaluations of all films being run in Royal Oak from Thursday to Thursday were published. These appear is the "shopping edition," which goes into 30,000 homes.

Besides publishing the guide, Mrs. Palmer posts reviews of the films on a bulletin board at the main desk of the library, so that all patrons may see them.

An interesting feature of the service is the fact that it has become popular not only with parents, but with the children themselves, and they telephone in a large proportion of the Saturday morning inquiries. Moreover, it has been surprisingly effective in raising standards of motion picture taste in the community—so much so that the fame of the Royal Oak experiment has spread throughout Michigan. Indeed Mrs. Palmer was asked to describe it at a library meeting in Port Huron and later at the state meeting of the Michigan Library Association in St. Joseph and has other addresses in prospect.

What's Next In Hollywood

(*Continued from Page* 2)

decide for yourself whether it is entertainment. But in any event, the picture is admirably done. The role of Pasteur is portrayed by Paul Muni.

The introduction of great musicians to the screen has been made possible by the technical leaps in sound reproduction as well as by the new spirit at which I have hinted. Following fast on *Metropolitan*, with its magnificent gift of Lawrence Tibbett's voice to the far corners of the earth, comes Lily Pons in *I Dream Too Much*, starting off with the bell song from *Lakme*, which sweeps one off one's feet. The story is straight and not original, based on the old double pull for a woman between career and home. But who cares for story when we can have that supreme voice? Here comes also *Rose Marie*, with our prime favorites, Jeanette MacDonald and Nelson Eddy, *Rose of the Rancho*, with Gladys Swarthout and John Boles, and again Swarthout in *Give Us This Night*, in which she is matched with Jan Kiepura of *Be Mine Tonight* fame. This is Mr. Kiepura's first American film.

So Red the Rose **will soon be with us. It is one more of the stories with the flavor of the old South and the romance that is tied with the tragedy of the Civil War. We like sentiment when it is not maudlin, real courage and the alternation of laughter and tears.**

Films For Pupil And Teacher

(*Continued from Page 2*)

ously inspired by Laughton's creative work. The photography of Arthur Edeson is exceptional throughout, and the sea scenes are unforgettable. Teachers of history are grateful for the inspiring social implications of the production, for the authenticity of the film's reconstruction of an important phase of 18th century history, for its portrayal of the hardihood of those British sea-dogs who made England the mistress of the seas. A study guide prepared by Dr. Frederick H. Law helps the teacher to take advantage of the picture as an audio-visual aid to classroom procedures. For mature students of the cinema, here is a "must" picture.

SCROOGE

(*Paramount-Twickenham Films*)

Dickens' *Christmas Carol* inherits renewed immortality in a Gaumont-British photoplay entitled *Scrooge*, which is distributed in America by Paramount as a contribution to the celebration of the true Christmas spirit. The film presents a fine lesson in brotherliness in contrast to selfishness. The characterization of miserly old Scrooge is masterfully done and many of the episodes are absorbing. As pure cinema, many of the scenes excel in subtle touches of direction, acting and photography. A study guide for this subject has been recommended by the motion picture committee of the Department of Secondary Education of the National Education Association, and the brochure will be issued in December. The film will reach neighborhood screens about the same time as Metro-Goldwyn-Mayer's version of *A Tale of Two Cities*, so that lovers of Dickens will have much to be thankful for next month.

PETER IBBETSON

(*Paramount*)

To teachers of photoplay appreciation, as well as to the thousands of clubwomen who are learning to follow the work of outstanding directors, *Peter Ibbetson* presents evidence of Henry Hathaway's extraordinary range and versatility as a director. Last year Mr. Hathaway made *Lives of a Bengal Lancer*, the best adventure and action picture of the year. Now in *Ibbetson* he has made a sweet, touching story of the great love of two imaginative souls, a delicate fantasy in which love triumphs over chains and prison walls. Particularly deserving of appreciation is the rich photography of Charles Lang, the skillful use of light and shade and effective camera angles, which do much to create the mood of the photoplay. The restrained acting of Gary Cooper and Ann Harding add to the charm of the picture. The slow, Victorian tempo of most of the scenes serves to emphasize the force of the climatic moments, when the story is highlighted by the sudden crash-bang of theatrical impact.

(*Continued on Page 6*)

Civic Cooperation Makes "Dream" Success In Cleveland Run

One of the many effective displays arranged by Cleveland Library.

An instance of civic cooperation which might well serve as a shining example for Better Films Councils throughout the country was afforded by the city wide campaign which greeted the advent of Warner Brothers' *A Midsummer Night's Dream* in Cleveland, Ohio. Never, perhaps, in the history of the city, has a film been welcomed with such enthusiasm or so whole-heartedly supported by public relations groups.

The picture opened under the sponsorship of a committee which included leaders in educational, cultural and social fields. First, however, had come an energetic preopening campaign which included lectures by eminent authorities on Shakespearean drama, endorsements by Bishop McFadden of the Catholic diocese and others equally distinguished and the circularization of a wide public with postcards issued by the Cleveland Cinema Club, the Cleveland Federation of Women's Clubs and the Parent-Teacher Association, carrying recommendations of the film.

Colleges, private schools, the headquarters of the city's leading clubs and various public buildings featured elaborate displays of stills and posters. Restaurants carried menu tabs referring to the picture, and there were ads in the street cars and buses not to mention mammoth posters at all vantage points.

In all this promotion the Cleveland Public Library, pioneer in linking motion pictures with literature, played a prominent part. No less than eight separate displays were placed in the main library, one of these occupying a street floor window. Books dealing with the Shakespeare country, articles on the music and the characteristic dances of Shakespeare's day and books featuring the mythology of Shakespeare's fairy dances were cleverly utilized, as well as book jackets and stills.

Besides the main library displays the publicity department of the library, under the direction of Mrs. Ina Roberts, arranged displays in 10 branch libraries, six station libraries, 15 senior high school libraries and 14 county libraries. Displays were also placed in eight suburban libraries, at various colleges, at the Y. W. C. A. and Y. M. C. A., in local mercantile establishments, at the Cleveland Federation of Women's Clubs and in other places frequented by many people.

The Board of Education also lent its hearty support to the campaign. Principals and department heads furnished their students with literature and study guides dealing with the *Dream*, urged them to attend and even allowed them to leave classes in order to go. Similar cooperation was given by the Catholic school system.

As a result of this fine civic cooperation Mrs. Roberts of the Cleveland Library staff remarks that "The observance of a national holiday hardly brings out a more noticeable and happy community spirit than did the local showing of *A Midsummer Night's Dream*."

Preview Lists Increasingly Popular

A great increase in the public use of appraisals of films made by East and West Coast Preview Committees and other public relations groups is reported by Miss Avis M. Morrison of the City Library staff in Springfield, Massachusetts, who maintains an extensive reference file for motion picture patrons.

This includes an alphabetical file featuring the reviews of these groups, a separate alphabetical file of pictures which have been made from books and a file of study guides and educational handbooks relating to motion pictures, issued from authoritative sources.

So widely is the service used, that the local newspapers consider it "genuine news" when additions are made to Miss Morrison's files and cheerfully announce it to the public at large.

Mrs. S. H. Crane, a pioneer worker for better films, is credited with the success of the film.

Madras Plan Is Like That Of The U.S.A.

Probably the most cosmopolitan better films group in the world is the Film Appraisal Committee of Madras, India. With a membership including Indians, Anglo-Indians and Europeans and representatives of three great religions, the Christian, the Mohammedan and the Hindu, it presents strong qualifications for that claim.

Yet surprisingly like the report of an American Better Films Council is the Madras Committee's first report, just issued by the president, A. K. Sharma.

Protests against undesirable posters advertising current films were the first activity to engage its attention. Later a questionnaire was framed to discover the effect of the cinema on the student population, but returns from this interesting survey are not yet available. A third project was to formulate film estimates, which are published weekly in *The Guardian*, leading local paper. These classify the films as to audience suitability and various film estimates of similar character published in the United States assist the committee in making its appraisals.

Through correspondence with the International Cinematographic Institute in Rome and with the Social Service Section of the League of Nations in Geneva, the Committee keeps in touch with cinema movements in the outside world.

Five primary objectives have been adopted for the coming year. The committee will investigate the possibilities of making the motion picture an instrument of education in India; seek means for giving wider publicity to its weekly film estimates; adopt an organized method of creating a public demand for wholesome films; endeavor to secure governmental cooperation in its endeavors and undertake a more intensive study of the problem of social welfare as it links up with the films—all of which has a familiar sound to American film workers.

Du Quoin, Ill. Club Is Making Movie Scrapbook

Inspired by the success of the Photoplay Appreciation Club in Du Quoin Township High School, Du Quoin, Illinois, schools in Centralia and West Frankfort are now organizing similar clubs. The Du Quoin club not only studies and evaluates current films, using wherever possible the study guides issued by the Department of Secondary Education of the National Education Association, but is enthusiastically engaged in the compilation of some enormous movie scrapbooks which will give a comprehensive history of motion picture development, including much news of current films.

AVAILABLE STUDY GUIDES
NEW THIS MONTH

The Last Days of Pompeii
The Three Musketeers

Purchasable at 10c and 15c each (respectively) from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N. J.

OTHER GUIDES STILL AVAILABLE

A Midsummer Night's Dream, 10c
Peter Ibbetson, 15c
Les Miserables, 15c

Also purchasable from Educational and Recreational Guides, Inc.

Anne of Green Gables, 6c
David Copperfield, 6c
Dog of Flanders, 3c
Sequoia, 3c
Treasure Island, 3c

Purchasable from the Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, N. Y. C.

Lower prices for bulk orders.

Films For Pupil And Teacher

(*Continued from Page* 5)

THE THREE MUSKETEERS
(*RKO Radio*)

Most enthusiastically the preview committee of the National Education Association Department of Secondary Education endorsed the new version of *The Three Musketeers* for discussion in the classrooms of our high schools. A guide has been prepared by Miss Gladys Brooks for teachers of English, of history and of French.

TRANSATLANTIC TUNNEL
(*Gaumont-British*)

This cinematic tale of international cooperation in the construction of a tunnel from London to New York is in the tradition of Jules Verne. The social implications of the theme are, however, of significance to teachers of the social sciences. The dramatic power, the convincing acting (especially that of Richard Dix), and the direction of the story make the photoplay one which appeals irresistibly to the imaginations of young people. To hear high school students discuss a picture of this kind would warm the cockles of a director's heart.

GYMNASTICS
(*Metro-Goldwyn-Mayer Short*)

Rising standards in the production of short subjects of interest to schools and colleges is one of the new trends this year. Physical educators, athletes and school executives will be interested in the news, for example, that Metro-Goldwyn-Mayer's Pete Smith Sport Parade subjects now emphasize the aims and ideals of the Amateur Athletic Union of the U. S. A. First in the new series following this policy is *Gymnastics*, presenting Olympic and national gym champions.

A CLUB WOMAN CHATS ON FILMS FOR THE FAMILY

(*Continued from Page* 4)

by Universal, seems to give the lie to that statement. Unusually fine scenery, a thrilling stampede of horses and a novel idea in the plot recommend it to all lovers of westerns.

Put down among films you should see *A Feather in Her Hat* featuring Pauline Lord. This is from I. A. R. Wylie's book of the same name. There are those who might call its sentimental, but to me this story of the devotion of a cockney mother has wistfulness, charm and appeal.

Most people with a taste for melodrama will welcome the revival of *Way Down East*. This fine film of the silent days has been splendidly re-done as a sound picture with Henry Fonda, of *The Farmer Takes a Wife*, heading the cast, and is a film with which the younger generation ought to be acquainted, if only for the tradition that surrounds it.

As for *The Three Musketeers*, of which I have already spoken, here is a glamorous, swashbuckling film that young and old alike will adore.

Although it cannot be classified as strictly a family film, I want to make reference to *Transatlantic Tunnel*. This story of the bridging of the gap between England and the United States with an undersea passage is perhaps beyond the comprehension of the very tiny tots but it will have a great thrill and fascination for those of teen age.

Family films of the month include: *Annie Oakley*, RKO Radio (Junior Matinee); *Bad Boy*, Fox; *A Feather In Her Hat*, Columbia; *It's In the Air*, M-G-M; *Metropolitan*, Twentieth Century-Fox; *Music Is Magic*, Twentieth Century-Fox; *The Rainmakers*, RKO Radio; *Scrooge*, Paramount; *Stormy*, Universal; *Three Kids and A Queen*, Universal; *The Three Musketeers*, RKO Radio; *Way Down East*, Fox.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

A MIDSUMMER NIGHT'S DREAM
(*Warner Bros.*)

Shakespeare invites his audience into a world of dreams and fairies. Reinhardt visualizes these imaginations. Excursions into fancy do relieve the monotony of our humdrum existence, but in retreat from the world lies the danger of providing satisfactions that compensate too completely for defeat in the realities of daily living. Only as one uses dreams and fairies to provide inspiration and courage for striving and achievement does he realize their highest possibilities.

THE RETURN OF PETER GRIMM
(*RKO Radio*)

This picture makes an eloquent plea for common sense in fulfilling promises to those who have passed beyond recall. The frustration of Peter Grimm in his attempt to guide the living stirs one's imagination with a multitude of reveries. If the departed could keep in contact with ongoing life, what would they say if we could only hear?

The story portrays also the folly of anyone's attempting to bind the living by promises to the dead. The world moves too rapidly for an accurate prediction of future situations. Useless funds for archaic purposes, legal restrictions which prevent necessary adaptations, promises that betray the original purpose of the one to whom they were made, all tell the same story of confident conceit. The dead hand of the past lies too heavily on the present.

This photoplay is gripping—wonderfully conceived and effectively acted. Its interpretation of death leaves nothing to be desired.

METROPOLITAN
(*Twentieth-Century*)

Make preparation, do your job well, be patient, are the essentials of success, but this picture shows impressively that one must not wait for a "break" to come—rather one should have courage to make some "breaks" for himself.

If Thomas Renwick had been content to stay patiently in the chorus of the Metropolitan he would probably have ended his career as one of the multitude of unknown. Because he was willing and able to take a chance he climbed out of the rut and fortune smiled on him.

The genius of this picture, however, lies not in this type of familiar plot, but in the inspiration of its glorious music. The lesson will be forgotten long before the arias cease to stir the heart by their entrancing melodies.

THREE MUSKETEERS
(*RKO Radio*)

"Keep your hand out of duelling, your head out of politics and your heart out of love" was the advice given d'Artagnan as he enlisted in the service of the king. He proceeded, however, to disregard all three precepts and thereby rendered high srvice to the state and attained fame for himself.

Men of d'Artagnan's spirit are always in demand. Loyalty to the best interests of the state, fearlessness in fighting the grafters on and the betrayers of the public,

(*Continued on Page* 7)

"THE RETURN OF PETER GRIMM"

"Have no fear of death, for death is the beginning of life."

Can Man Return After Death?
Some Books On This Subject In

THE CLEVELAND PUBLIC LIBRARY

BACK FROM THE BEYOND

STORIES

The Return of Peter Grimm, by *Belasco*
Unfinished Business, by *Erskine*
Wind between the Worlds, by *Brown*
The Spreading Dawn, by *King*

PLAYS

Outward Bound, by *Vane*
Berkeley Square, by *Kennedy*
Hotel Universe, by *Barry*
Mary Rose, by *Barrie*

EXPLORING THE UNKNOWN

Experiences Facing Death, by *Austin*
Open the Door, by *Ellis*
Where Do We Go From Here? by *Hutchings*
Raymond: or, Life and Death, by *Lodge*

Printed through the courtesy of the

....
(Name of Theatre)

Presenting
"THE RETURN OF PETER GRIMM"

Junior Critic Rates Ad In Trade Publication

Probably one of the proudest boys in New York City this past month was Arnold D. Young, 12 years old, of the Seth Low Junior High School in Brooklyn. For Arnold's review of *Hopalong Cassidy*, a Paramount Western, written primarily for school consumption, was considered so good that Paramount played it up in a full page advertisement in one of the leading trade publications.

This was Arnold's frank and highly individualistic comment: "It's got more action stuff than most Westerns. It isn't all cluttered up with a lot of silly love stuff. And the shooting is swell. That Bill Boyd sure can shoot like nobody's business. Boy, I could see *Hopalong* all over again."

VARIED THEMES FEATURED IN FILMS CHOSEN FOR BOOKMARKS BY THE CLEVELAND LIBRARY

"SO RED THE ROSE"

"I sometimes think that never
blows so red
The rose as where some buried
Caesar bled."

Romance and Tragedy of Civil War Days Pictured In these Books In

THE CLEVELAND
PUBLIC LIBRARY

THE CIVIL WAR

In Story

So Red the Rose, by *Young*
The Long Roll, by *Johnston*
Peter Ashley, by *Heyward*
Long Remember, by *Kantor*
The Forge, by *Stribling*

In History

Ordeal by Fire, by *Pratt*
Sword and Roses, by *Hergesheimer*
America's Tragedy, by *Adams*
The Irrepressible Conflict, by *Cole*

MEN OF THE HOUR

In The North

Abraham Lincoln, by *Charnwood*
Meet General Grant, by *Woodward*
Sherman, Fighting Prophet, by *Lewis*

In The South

Jefferson Davis, His Rise and Fall, by *Tate*
Robert E. Lee, by *Freeman*
Jeb Stuart, by *Thomason*

Printed through the courtesy
of the

....
(Name of Theatre)

Presenting

"SO RED THE ROSE"

"METROPOLITAN"

Lawrence Tibbett, star of opera and radio, in the role of a young singer seeking fame and fortune.

Books Which Will Add To Your Enjoyment of the Picture Selected by

THE CLEVELAND
PUBLIC LIBRARY

LAWRENCE TIBBETT

The Glory Road, An Autobiography, by *Tibbett* in "American Magazine," volume 116, 1933
Lawrence Tibbett, in "Artists in Music of Today," by *Kaufmann*
Home Talent, in "New Yorker," Jan. 21, 1933.

OTHER FAMOUS MEN SINGERS

Wings of Song, by *Caruso*
Man and Mask: Forty Years in the Life of a Singer, by *Chaliapin*
John McCormack; His Own Life Story
Jean de Reszke and the Great Days of Opera, by *Leiser*

GRAND OPERA

Opera and Its Stars, by *Wagnalls*
First Aid to the Opera-goer, by *Watkins*
Fifty Famous Operas, by *England*
Behind the Scenes at the Opera, by *Watkins*

Printed through the courtesy
of the

....
(Name of Theatre)

Presenting

"METROPOLITAN"

"MUTINY ON THE BOUNTY"

The mutiny and amazing adventures of the crew of H. M. S. Bounty in the South Seas.

Some Thrilling Sea Tales In

THE CLEVELAND
PUBLIC LIBRARY

THE "MUTINY" STORIES by *Nordhoff* and *Hall*

The Mutiny on the Bounty
Men Against the Sea
Pitcairn's Island

THE HISTORY OF THE BOUNTY

Saga of the Bounty, edited by *Arnold*
Tale of a Shipwreck, by *Hall*
The Bounty Mutiny in "Ships and Sailors," by *Rogers*

STORIES OF MUTINY

Mutiny of the Elsinore, by *London*
The Flying Kestrel, by *Dingle*
The Mutineers, by *Hawes*
Wreck of the Grosvener, by *Russell*

THE SOUTH SEA ISLANDS

Faery Lands of the South Seas, by *Nordhoff* and *Hall*
Islands Under the Wind, by *Davis*
Captain Cook's Voyages, by *Kippis*

Printed through the courtesy
of the

....
(Name of Theatre)

Presenting

"MUTINY ON THE BOUNTY"

"LAST DAYS OF POMPEII"

". . . Time hath the archives
of the past unrolled,
Living Pompeii again behold!"

The pomps and glories of the buried Roman city and its people live again in these books in

THE CLEVELAND
PUBLIC LIBRARY

IN THE DAYS OF THE GLADIATORS

Last Days of Pompeii, by *Bulwer-Lytton*
Sign of the Cross, by *Barrett*
Quo Vadis? by *Sienkiewicz*
Armor of Light, by *Mygatt*
Ben Hur, by *Wallace*
Andivius Hedulio, by *White*

POMPEII—"CITY OF THE DEAD"

Pompeii, Its Life and Art, by *Mau*
The Bay of Naples; in "An Italian Winter," by *Brooks*
Rome and the Romans, by *Showerman*
Pompeii, in "The Bay of Naples," by *Erskine*

VESUVIUS—MOUNTAIN OF FIRE

Vesuius and Pompeii, in "Naples and Southern Italy," by *Hutton*
Storms of Fire, in "Great Storms," by *Laughton*
Vesuvius and the Cities Which He Has Destroyed, in "Naples, Past and Present," by *Norway*

Printed through the courtesy
of the

....
(Name of Theatre)

Presenting

"LAST DAYS OF POMPEII"

Lessons From The Movies

(*Continued from Page* 6)

friendliness with those who have ideals of honor and persistence that triumphs in the face of odds are qualities too frequently lacking in public servants.

The caution of conservatism may lead to security but seldom to epoch-making achievement.

FRISCO KID
(*Warner Bros.*)

"When you try to help some one you always get kicked in the face," is a theme in this photoplay. The plot tries to prove it. A friend came to Bat Morgan's help and was shot. The Judge and the newspaper editor who were trying to make San Francisco a law-abiding, decent city were both murdered. Take care of yourself—dog eat dog—kill to conquer—these were the favored principles of the Barbary Coast, but those who live by such principles usually perish by them.

The world seems to progress very slowly. Dishonesty, drunkenness, vice, murder, gambling still continue—a little refined, perhaps, beyond that shown in the picture, but still as basically wrong and disgusting. Vigilantes, with improved methods, are needed today as much as in Frisco in 1850, but tolerance and so-called personal liberty has made decent people complacent.

"When you try to help some one, you always make the world better" is a sounder philosphy. Some sacrifice even life itself for others, as have heroes and martyrs through the centuries. Our present civilization is based on the teachings of One who gave his life for others. Even Bat Morgan in this picture found life, redemption and usefulness by helping some one.

New Rochelle Has Movie Club

A photoplay appreciation club has been added to the list of hobby clubs at Isaac E. Young Junior High School in New Rochelle. Other clubs are sports, art, social dancing, script and typing, and a model airplane club.

College Has Fine Display Movie Data

Effective testimony to the rapidity with which the Photoplay Appreciation movement is spreading in secondary schools was offered in the extensive exhibit of motion picture teaching materials which was on display at Teachers' College, Columbia University, between November 4 and 15.

Bulletins designed to aid the student in picture selection, study guides on current films and bibliographies of books and magazines dealing with appreciation work were all prominently displayed in the College Library.

Groups of high school students were allowed to select the representative stills which were shown, and pictures from the following films were chosen:

Treasure Island, Mrs. Wiggs of the Cabbage Patch, Peck's Bad Boy, Judge Priest, Queen Christina, The Thin Man, The Count of Monte Cristo, Wagon Wheels, The Lost Patrol, One Night of Love, Gay Divorcee, Men In White, Death Takes a Holiday, David Copperfield, Lives of a Bengal Lancer, Naughty Marietta, Sequoia, Les Miserables, The Barretts of Wimpole Street, West Point of the Air.

Tabulations from the Greenwich, Connecticut, High School and from the Weequahic High School in Newark, New Jersey, showed the number of votes obtained from student polls on best-liked pictures. These included frank reasons quoted from the students.

Among the bulletins, guides and bibliographies exhibited were: *Bulletin of the Parents' Association of the Horace Mann School; Bulletin of the National Board of Review of Motion Pictures; The Motion Picture and the Family; The Parents' Magazine Weekly Movie Guide; Motion Picture Reviews* of the Women's University Club of Los Angeles; *The Business of Running a High School Movie Club* by William Lewin; *Motion Pictures for Different School Grades* by Mary Allan Abbott; *How To Judge Motion Pictures* by Sarah MacLean Mullen; *A Panel Discussion of Motion Picture Appreciation* by students and teachers of Oakland, California, Public Schools; *Exposition of Camera Technique* by Elias Katz, Teachers' College, Columbia; *Bibliography for Teaching Motion Picture Appreciation* by Mary Allan Abbott.

The exhibit was arranged in connection with a unit course in Photoplay Appreciation which is being conducted by Professor Allan Abbott and Mrs. Mary Allan Abbott.

Business and Professional Women Form Preview Group

Gavel wielder in the picture above is Mrs. Odessa Davis, chairman of the preview group of the Los Angeles Business and Professional Women.

An interesting addition has been made to the selected lists of motion pictures issued monthly by public relations groups. It is that of the Los Angeles District of the National Federation of Business and Professional Women's Clubs, comprising 38 clubs in the immediate vicinity of the film capital.

A board of 50 previewers has been organized to see the films and formulate the evaluations, which are subsequently edited by Mrs. Odessa Davis, the chairman.

The new group is described as one of the most enthusiastic and efficient on the West Coast. "It's members never miss a preview," testifies Mrs. Alice Ames Winter, who makes the previewing facilities available to the West Coast groups.

Los Angeles District published its first list in mid-October and its second is about due from the press. The lists are issued from the residence of the chairman at 1552 So. Canfield Avenue, Los Angeles.

Why the Bookmarks

Mutiny on the Bounty was chosen for a bookmark (see page 7) because of its intrinsic literary value (it has become a classic for adults and young people), because of the excellent entertainment furnished by its adventure angle and because of the well-chosen cast.

Metropolitan, because of the good reading about opera and its stars, also the technique of singing, suggested by its plot; because of the singing of Lawrence Tibbett and because of the salutary lesson in its portrayal of the obstacles to be overcome by the singer who would rise to heights.

The Last Days of Pompeii, because of the many good books dealing with the period, because the scenes and settings have been so authentically reproduced and because of its high moral tone.

The Return of Peter Grimm, because of the beauty of the film and because its connecting books, as well as the picture itself, deal with a subject of universal interest—life after death.

So Red The Rose, because of the popularity and quality of the novel from which it was made.

Federation Paves Way For Picture Study

(*Continued from Page* 1)

Teacher Associations and other community-minded groups, begin the task of education in their own communities. Through the columns of their daily papers, through the publication of approved lists, through talks on films and by various other devices they keep their citizens intelligently aware of the quality of photoplay product that is being offered in local theatres. Through the same media they create a strong sentiment in favor of teaching photoplay appreciation in the schools.

With the consciousness of a favorable community sentiment to support him, the school administrator or principal who is convinced of the value of motion picture study does not hesitate to introduce it as a curricular activity, even though he knows that the ultra-conservative may regard this as a radical departure.

While local units of the Finer Films Federation are approaching the problem from these angles, the Federation's Central Committee for the Study of the Photoplay in Secondary Schools is also at work. This committee. composed largely of teachers with an interlocking membership in the Photoplay Committee of the New Jersey State Association of Teachers of English, has the school as its specific province. Its first task is to find a high school teacher or English department head who is enthusiastic enough to be willing to establish a photoplay club; its second to instruct this teacher in how to enlarge her field until photoplay appreciation and discrimination has been made a special part of the curriculum; its third to conclude an arrangement whereby large groups of students may see approved photoplays regularly in theatres.

The Finer Films Federation supplies each school with previews of the pictures released; advance booking dates of approved films which have been recommended for school study; a course of study, rating sheets and other teacher helps, including suggestions for setting up a complete photoplay activity program.

Children's Film Taste Is Good

(*Continued from Page* 2)

he was tired."

The children had a few pet aversions. Among them were "the very bad little boy" and "the very good little boy," "impossible situations" and "unrealistically happy endings."

Schools participating in the survey were the Allen-Stevenson, Brearley, Browning, Buckley, Chapin, Hewitt, Horace Mann, Hyde Lenox, Nightingale. St. Agatha and St. Bernard's Collegiate schools and also the Todhunter School, of which Mrs. Franklin D. Roosevelt is one of the principals. Ages of the children ran from six to sixteen.

Printed in U. S. A.

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

Comment on Current
Films by Teachers,
Educators, Community Leaders

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Vol. 2 DECEMBER 15, 1935 No. 4

Group Starts Drive Against Two Features

With the announced objective of "fighting it out on that line if it takes all winter," and the balance of the year, as well, the Motion Picture Council for Brooklyn, N. Y., of which Mrs. Charles A. Tonsor was the founder, has begun a persistent campaign against double-feature billing.

The initial move was to question all the members of the Council as to their own reaction on the question, and second to urge them to make known their reaction to local managers and through the news columns, letter boxes and editorial pages of the newspapers. Already generous publicity is being given to the move.

The definite points upon which the Council is basing its appeal that the double feature be abolished are:

1. That the program is too long.
2. That short subjects often have to be omitted.
3. That as bills are at present arranged it is almost impossible to arrive in the theatre at the beginning of a picture.
4. That an inferior picture is

(*Continued on Page* 5)

Announcing A New Department Head

Because of the pressure of his new duties as managing editor of Educational and Recreational Guides, Inc., the official publication bureau of the motion picture committee of the Department of Secondary Education of the National Education Association, Dr. William Lewin has felt obliged to resign from the editorship of the "Films for the Pupil and Teacher" department of *The Motion Picture and the Family.* Succeeding Dr. Lewin is Mrs. Sarah McLean Mullen, head of the English Department of the Abraham Lincoln High School in Los Angeles and Co-ordinator of Visual Education in the same school, as well as motion picture editor of *Scholastic Magazine.* Like Dr. Lewin, Mrs. Mullen was a pioneer in the movement to introduce photoplay appreciation into the high schools of the United States and has been in the forefront of those who have sought to utilize pictures as a valuable adjunct to the secondary school curriculum. She is the author of *How to Judge a Picture,* a valued textbook for photoplay classes.

"Camera" Says the Director, And The Embryo Stars Swing Into Action

The tableau is a familiar one at Placer Union High in Auburn, California, where making movies is a regular phase of the photoplay course.

Scenes like this are not uncommon when students at the Placer Union High School in Auburn, California, get to work on the movie opus entitled *Life at Placer High,* with which they expect to perpetuate school activities in celluloid. Student voices take on a crisp directorial tone as orders are given for "Camera," "Action" and "Close-ups," while embryo motion picture stars do their best to approximate the technique of Clark

(*Continued on Page* 6)

Have Mailing List Of Thousand Theatre-goers

No less than 1,000 prospective picture-goers receive each month the Motion Picture Guide issued by the Old York Road Better Films Council of Pennsylvania, of which Mrs. Manning P. Brown of Wyncote is president. They are members of the numerous organizations affiliated with the Council. In addition to publishing the film reviews, the Council lists all motion picture bookings at local theatres, so that it is easy to check up on the offerings at any particular house.

Buffalo Legion Begins Drive For Family Films

The Legion of Decency of the Diocese of Buffalo, through its director, Rev. Fr. Edward S. Schwegler, has taken the iniative in asking all Buffalo theatre managers to schedule pictures suitable for family audiences on Fridays and Saturdays.

About the middle of November a letter went to the theatre managers asking them to pursue this policy for the current school year. Enclosed with it was the Legion of Decency's monthly "approved

(*Continued on Page* 5)

Want More Shakespeare Dramas On The Screen

Although the Bard of Avon has been asleep in an English graveyard for three centuries or more, his dramas apparently are just as popular as they were in the days when they entertained Queen Bess and her court.

In an overwhelming vote of 10,342 to 87, Boston motion picture patrons recently recorded their desire for more Shakespeare on the screen.

The ballot was prompted by the phenomenal success of Warner Bros. *A Midsummer Night's Dream,* which has been running for some weeks in the New Eng-

(*Continued on Page* 3)

Novel Device Tests Clarity Pupils' Views

A novel device to test the clarity of her pupils' judgments as to the merit of current films was recently inaugurated by Miss Violet Otterman, librarian at the Herbert Hoover Junior High School in San Jose, California.

For a four-week period all the boys and girls in the school, who range in age from 12 to 16 years, kept a record of the motion picture productions they saw at current theatres and also gave the rating, in the terminology "Excellent," "Good," "Fair" or "Poor," on each picture they saw. At the conclusion of the period each pupil selected the picture he or she considered outstanding and in a one-page theme gave the reasons. Acting, story, setting, art directorship, photography, music, directing and

(*Continued on Page* 8)

Plan To Select Shorts For Children's Programs

Seeking the kind of week-end programs which from start to finish, including news reels, travelogues and shorts, will be adapted to juvenile consumption, nearly 40 public and private schools of New York have enlisted in a movement to preview and select even the short subjects for junior entertainment.

Five theatres, the Plaza, the Little Carnegie Playhouse, the Lenox Theatre, the Eighth Street Playhouse and the Sutton Cinema, have agreed to accept the judgment of a committee representing these 40 schools as to their week-end program. Besides the schools themselves, the Parents' League and the United Parents' Association are interested in the project.

Films Reviewed In Current Issue

Reviewed in this issue: *Ah, Wilderness! Annie Oakley, The Divine Spark, The Great Impersonation, I Dream Too Much, In Old Kentucky, The Littlest Rebel, Man of Iron, Millions in the Air, Moonlight on the Prairie, Nevada, The Perfect Gentleman, Peter Ibbetson, Scrooge, So Red the Rose, Story of Louis Pasteur, Sunset of Power, Tale of Two Cities, Thanks a Million.*

Newton Group Has High Place In Film Work

If it is not length of existence but solid achievements that deserve fame, the Newton, Massachusetts, Motion Picture Council certainly has merited it.

Although organized for only two years, under the dynamic leadership of Mrs. Francis J. Flagg it has made a notable record.

One of its first triumphs was to make Family Night a recognized institution in Newton. Having persuaded the Paramount, Newton's local theatre, to set aside Monday and Friday nights for that purpose, the Council began a vigorous campaign, through newspaper publicity and by telephone, to secure patronage on the part of those who where interested in better pictures. As a result of its efforts, the depression slump was replaced by a number of capacity houses.

The Council next essayed to increase theatre attendance by making public its endorsements of pictures. Pictures shown in Boston theatres and subsequently to be seen in Newton were reviewed and approved lists published weekly in the *Newton Graphic*. Again theatre attendance increased as a result of this activity.

The next step was to establish at the Newton Free Library, under the direction of Julius E. Lucht, an information desk where reviews of pictures could be obtained. Through this same desk 10,000 bookmarks are distributed monthly which list the approved current films at the local theatre and also books for collateral reading. Display tables have been provided where these books can be found.

The Council protests the booking of undesirable films or undesirable combinations of pictures in a program. For example a picture which was particularly hair-raising, and which had been booked with a Shirley Temple film, was changed to a Cinderella picture in color.

An entente cordiale has been established between the community and the motion picture industry by bringing leaders in the industry into direct contact with the council membership. Colleen Moore was guest of honor at a Council meeting at the Braeburn Country club this past fall and other industry representatives have been similarly honored.

Newton's Council was one of the first organizations to appreciate the value of the experiments of the Committee on Social Values in Motion Pictures in developing a series of character-building films which would appeal to young people, and contributed $100 towards the work of the committee while it was in the initial stages. It has consistently promoted the use of the films which were subsequently developed and which are known as the *Secrets of Success* series.

Perhaps one of the most striking

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FILMS FOR THE PUPIL AND TEACHER

By SARAH McLEAN MULLEN

Head of English Department and Co-ordinator of Visual Education, Abraham Lincoln High School, Los Angeles; Author of "How to Judge a Picture."

EVALUATING A PICTURE

The general public looks at a picture chiefly from the point of entertainment and of social values. Naturally schools are thinking more analytically—in somewhat the following lines:

1. The Theme and the Story. What is the underlying idea? By what action is the theme developed? (There can be a thousand stories, all on the same theme). Is it significant?
2. The Type of Picture. Farce, comedy, social drama, mystery, etc. Is the type adapted to the theme?
3. Direction. Has the director made a consistent, a balanced and unified dramatic pictorial production?
4. Characterization. Are the players well chosen? Are they sincere? Consistent?
5. Technical Treatment. Discuss photography, lighting, sound effects and their relation to the total impression.
6. Values. Does the picture hold interest? Is it wholesome? Would you invite your friends? What are the best scenes? Are there outstanding features?
7. What *other arts* are used as contributing factors to the picture? (Music, dance, architecture.)

I DREAM TOO MUCH
(*RKO Radio*)

Fame and fortune, or family and love? As the gifted wife of a young composer (Henry Fonda), Lily Pons has to make a significant choice in this well-mounted musical comedy. Her singing, fitting naturally into the story, provides a rare treat, and so does her comedy. The songs range from the simple Carousel through a spectacular presentation of the theme song to grand opera. A trained seal adds novelty. The pantomime of Mischa Elman as the doubting pianist marks a high point in comedy. The most dramatic moment is developed by means of silence, with Miss Pons' expressive back to the audience.

THE LITTLEST REBEL
(*20th Century-Fox*)

The evil effect of war is shown us through its consequences in the life of an innocent child (Shirley Temple). The questions she asks regarding the nature of war are embarrassing and unanswerable even today. While this story of the Civil War is entertainingly portrayed with song and clever dancing, it is weak in structure, lacking sufficient motivation. But the scene of the visit of the child with Abraham Lincoln is sufficient compensation in its sweet simplicity.

SO RED THE ROSE
(*Paramount*)

One after another the men-folks of a peace-loving Southern family are drawn into the conflict of the Civil War. They go not because of

(*Continued on Page* 5)

WHAT'S NEXT IN HOLLYWOOD?

By Alice Ames Winter

At least three pictures of primary importance are to be released towards the end of December or early in January—pictures at once so strikingly interesting, so different in subject and technique and yet all so grippingly human that it seems necessary to mention them just now when the country at large is soon to see them.

Crime and Punishment, which has already had its New York premiere, is a drama chiefly of the inner life and yet so absorbingly told that one forgets that it deals with the spirit rather than the flesh. When a fine, ambitious, sensitive young man, goaded to hatred of society because society has frustrated him, commits a murder—what happens? Around him are people he loves, whose lives he has injured by his crime. And sure of the boy's guilt and yet unable to prove it is an inspector of police who has a wonderful and sympathetic insight into the workings of a human soul, but who yet must be ruthless in the service of the law of justice. Can the young man be brought to cleanse himself by confession? If so, tragedy is changed to triumph. You who remember Peter Lorre's wooden face in *The Hands of Orlac* (or *Mad Love*) will realize how behind that barrier of the flesh he manages to give you a sense of the upheaval that is taking place inside him. And in Edward Arnold's playing of the policeman is the very embodiment of Wordsworth's great line—"Thou who art victim and law." Although the story is from Dostoevsky's famous novel, the picture is lifted out of any emphasis on Russia and even out of any particular date, and is given a universal significance.

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Gives Formula For Starting Picture Club

Because many teachers are at the present time grappling with the problem of starting photoplay courses, *The Motion Picture and the Family* has culled from an article written by Mr. W. Paul Bowden, director of Cinematography Activities at the East Orange, New Jersey, high school, a formula which it is confident will prove of value to those who are groping.

"We believe the answer to the problem of introducing motion picture study into the modern high school is the formation of a motion picture club," Mr. Bowden writes.

"The first important consideration is naturally the personnel. A director should be chosen who is sympathetic to the study of the cinema. He should be selected for his ability to lead and for his ability to influence the personalities of the students who are working under him.

"The club personnel should also be carefully selected. Students should have a general scholastic average of 85 to 100 per cent, but should be chosen also on the basis of personality.

"There should be no more than 30 members in the club; more will make the group unwieldy.

"A very early consideration should be the assembling of a club library of technical and critical books on motion picture appreciation. Each club member should master the main essentials of intelligent criticism. When this has been accomplished, the instructor should accompany small groups of club members to the theatre and explain the various types of shots, good lighting, clever timing, what to observe and how to criticise. Every now and then the entire club should see a picture together and then have general discussion, which a clever instructor will keep pointed towards definite goals.

"Later it may be possible for regular classes in school to attend pictures at assigned times and at special rates. Club members can then be sent into such classes to lead the ensuing discussion.

"If possible every club should be equipped with a motion picture camera. This would enable the instructor to give definite lessons in the technique of taking pictures, and the club members to write scenarios, choose a cast, etc.

"Play rehearsals, athletic contests and other school activities may be filmed and the films studied later for errors in technique.

"Speakers may at intervals be introduced into the club to discuss acting, directing, staging and lighting. Visits may be made to studios, projection booths, motion picture stages, previews.

"A social program should be introduced so that the members will get to know each other well and not lose interest.

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Newton Group Has High Place In Film Work

(*Continued from Page* 2)

achievements of the Newton Council was the survey it conducted of the motion picture habits of Newton's high school and junior high school students. More than 2,131 boys and girls in the 10th, 11th and 12th grades participated and an almost equal number of junior high school students. True to Bostonian tradition the survey disclosed that pupils of the Newton schools are able easily to recognize a good play and good acting and that their critical standards are sound.

Particularly interesting was their choice of favorite films, a choice in which the pupils of senior and junior high schools concurred. *Little Women* was the universal favorite, followed rather closely by Dumas' *Count of Monte Cristo*, with *David Copperfield* in third place and *Little Minister* in fourth. George Arliss was acclaimed the favorite screen actor, followed, in direct order of succession, by Clark Gable, Fredric March, Bing Crosby, Dick Powell and Robert Montgomery.

Among actresses Katharine Hepburn stood first, Ginger Rogers second, Claudette Colbert third, Joan Crawford fourth and Myrna Loy fifth.

Comedy, romance, historical and mystery plays were outstandingly popular with participants in the survey.

A sad blow to the egotism of the "men behind the guns" who are responsible for the majority of film successes was to be found in the fact that more than 900 of the boys and girls could not name a single motion picture director.

Three of the students had never been inside a motion picture theatre, 16 practically never attended, but the majority went with considerable regularity, a large number attending once a week and most of the remainder at least once a month. Saturday was the most popular day for attendance, with Friday and Sunday tied for second place.

Screen Fans Want More Shakespeare

(*Continued from Page* 1)

land city. Impressed by the daring of the producers in giving Shakespeare to the screen on such a lavish scale, with a musical setting by Mendelssohn and staging and direction by Max Reinhardt, the *Boston Herald* decided upon a campaign to determine whether Boston theatre-goers were interested in this Shakespearean production alone, or whether they had a real taste for the classics.

"Do you want Shakespeare plays and other classics on the motion picture screen?" was the simple form of question posed.

Shakespeare and his fellow classicists won by a landslide.

When Educators Confer With Motion Picture Directors

Miss Mary Irion, president of the visual aids section of the California Teachers' Association, and Annette Glick of the visual instruction department of Los Angeles schools, talk with W. S. Van Dyke about coming productions.

A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By **Mrs. William Dick Sporborg,**
Chairman, East Coast Preview Committee

There is always a liberal lesson for grown-ups in the returns from a survey of the motion picture habits of children. Sometimes the reactions of the young people are a rebuke to the tastes of their elders. Sometimes they point very clearly to the necessity for further parental supervision of the film entertainment of the boys and girls.

In the main, the younger generation emerges with appreciable credit from such a survey recently conducted by the John C. Fremont High School in Los Angeles, California, in cooperation with the Association of Parents and Teachers.

Out of a total of approximately 2,800 participants the majority, or 1,634, expressed a preference for going to motion pictures with their parents. One thousand, one hundred and fifty-one, however, preferred to attend unaccompanied, which seems a rather clear indication of that lack of companionship between parents and children which makes motion pictures in the truest sense of the term "family" entertainment.

The children who didn't want to go with the parents gave such reasons as these: "We don't like the same kind of pictures;" "We don't enjoy their company;" "Parents are too particular" and perhaps the most severe indictment of all, "They haven't any sense of humor."

Among the most interesting reasons given by the children who liked to go with parents was that "It makes family discussion and conversation." In other words, motion pictures enjoyed together bring into the home a delightful subject for the whole family to talk about. Another reason why many of the children enjoyed accompanying their parents was because "It is a chance for the whole family to be together." Still more important was the comment, "They can tell whether it is the right kind of picture to see."

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University Lays Stress On Visual Training

In many colleges visual instruction is becoming an increasingly important part of the curriculum, but in the University of Minnesota it might almost be dubbed "first aid to education."

It is doubtful if there is any university in the country where films are used as an adjunct to so many courses. Nor are these solely of the so-called educational type. Newsreels, travelogues, commercial shorts and even feature films are all called into play to vivify educational processes.

Complete standard theatrical installation in two large auditoriums, silent film apparatus in all of the university buildings and portable visual education equipment of both the silent and sound, the 35 millimetre and 16 millimetre type, make it possible to bring motion pictures into any classroom where they will help to clarify or illumine the subject under discussion.

According to Prof. Robert A. Kissack, Jr., director of visual education, the university is setting up "a long term visual education program designed for and correlated with the various sources of instruction at the university and in the general college."

As a first step towards that objective, all available information on the sources of educational films and visual instruction material was assembled. Discovering that it was impossible to tell from the descriptions and comments in the summaries and advertisements whether these films actually had teaching value, the visual education department next established a preview service. Educational films secured from various parts of the country are now screened for the benefit of interested members of the faculty and evaluated as to their application to the various subjects in the curriculum, the best being culled out for classroom use. Then began the regular classroom showings of educational films. A college newsreel theatre was also developed, which has been one of the university's most popular institutions. In this each Wednesday afternoon five 45-minute programs of selected newsreels and shorts are shown, the news prints being procured from Paramount, Fox, Metro-Goldwyn-Mayer and RKO-Pathe, and the shorts from these and other leading producers. These showings are made the basis of subsequent classroom discussion in such courses as Current Affairs, Formation of Public Opinion, Our Economic Life, Background of the Modern World, Journalism, Political Science and Economics.

A series of French talking films is also presented annually and next year's program may be expanded to include German, Italian, Spanish, Russian and Scandinavian language films.

During the next two years the visual education department

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AVAILABLE STUDY GUIDES

NEW THIS MONTH

Fang and Claw
Mutiny on the Bounty
The Perfect Tribute
Scrooge
Seven Keys to Baldpate

Purchasable at 15c each from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N. J.

OTHER GUIDES STILL AVAILABLE

The Last Days of Pompeii, 10c
Les Miserables, 15c
A Midsummer Night's Dream, 10c
Peter Ibbetson, 15c
The Three Musketeers, 15c

Also purchasable from Educational and Recreational Guides, Inc.

Anne of Green Gables, 6c.
David Copperfield, 6c.
Dog of Flanders, 3c.
Sequoia, 3c.
Treasure Island, 3c.

Purchasable from the Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, N. Y. C.

Lower prices for bulk orders.

Publish Book Of Value To Film Workers

A valuable document for Better Films Councils and other groups seriously interested in the study of motion pictures is a syllabus developed by the Motion Picture Committee of the Indianapolis Branch of the American Association of University Women, called *Better Motion Pictures for Children.*

This grew out of a child development study group with a view to improving leisure time entertainment for children.

The first section of the syllabus is devoted to the physical, mental, and emotional development of the child, while the second section deals with the effects of motion pictures on the child. The next is concerned with the motion picture industry itself, number of producers, types, etc.; the distributor, his selling methods, etc.; and the exhibitor, his billing routine, methods of attracting audiences and other like problems. Finally, criteria are given for judging motion pictures and suggestions are included as to what individuals and groups can do about the matter.

This study outline, *Better Motion Pictures for Children,* in its newly revised form is available at the Headquarters Office of the American Association of University Women, 1634 I Street, N.W., Washington, D. C., at just the cost of production, which is twenty-five cents per copy. Inquiries should be addressed to Mrs. Harriet Ahlers Houdlette, Research Associate in Adult Education.

Film Folk And Mother Earth And Other Anecdotes of Filmdom

By THE OBSERVER

Perhaps one of the last things one would expect Hollywood actors to do is farm for profit, but within the last six months an increasing number of players has turned to the soil as a secondary interest.

Warner Oland, the smiling Charlie Chan of 20th Century-Fox pictures, recently purchased a 1,700 acre ranch in Mexico, where he is preparing to raise livestock. "It is not a hobby," he says, "but a protection for my earnings. I am making the ranch a purely business proposition with graduate agriculturists in charge."

Victor McLaglen, currently working in *Professional Soldier* at the same studio, has recently invested in farm property and is building up a great turkey ranch. This year he expects to sell several thousand birds to Los Angeles markets.

Edmund Lowe, who has just completed *The Great Impersonation* at Universal, operates a ranch in central California, where he is the world's largest grower of topeppos—a cross between tomatoes and peppers.

David Butler, director of Shirley Temple's *Littlest Rebel,* raises horses—and very profitably—in Hidden Valley, forty miles from Hollywood.

Edward Everett Horton would be expected to do something different. He breeds St. Bernard dogs and claims it is a profitable avocation as well as an interesting one.

One of the largest film ranch owners is Cecil B. DeMille, who has 3,000 acres at Tajunga near Hollywood. His is a dirt farm which provides considerable foodstuff for California cities.

Other well known cinema farmers for profit are Joel McCrea and his wife, Frances Dee, Douglas Fairbanks (whose 1,200-acre ranch was the first to employ a system of overhead watering); Mona Barrie, who has a truck farm; Warner Baxter, who raises flowers commercially; and Charlie Ruggles, Hollywood's most successful chicken raiser.

* * *

A drama of dogdom comes to a personal climax—a dog climax. This month the leading role in Curwood's *The Country Beyond,* to be filmed by 20th Century-Fox was given to "Buck," the magnificent St. Bernard who won fame for his work in *The Call of the Wild.* Up to this time "Buck" has been playing second fiddle to the 160 pound Great Dane, "Prince," who was recognized as the king at the Hollywood Training School for dogs where both were trained. Now, according to his owner-trainer, Carl Spitz, "Prince" knows he has been demoted from leadership, for he is to play the supporting role, that of the "heavy" in the story, and his master's attention is focussed upon his rival. Whereas the two dogs were wont to romp together, they must now be kept apart at all times, with special latches to their respective quarters. Naturally there is some anxiety in the trainer's mind as to just how the two will react when they get together in the picture.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

SCROOGE

(*Twickenham-Paramount*)

This picture will do more to cultivate the Christmas spirit than all the abstract sermons preached from the pulpits of the nation. It makes one hate selfishness and stirs a desire to bring cheer to others. It places values where values belong, for things are seen as means to happiness—the happiness of all, but especially the happiness of little children.

When Scrooge has his visions, the audience will see not only what he saw, but also their own past, present, and future. As Scrooge's soul was changed, so will the souls of others catch new visions of what life may mean under the inspiration of great and loving purposes.

IN OLD KENTUCKY

(*Fox*)

One thinks only of Will Rogers as he sees this picture and mourns anew his loss. Since laughs are important in maintaining mental and emotional health, the passing of a real humorist is a national tragedy.

One laughs at this picture, yet he feels strongly the faith Will Rogers has in people and even in horse-flesh. Faith like his is rewarded not only in fiction, but also in real life. His friendly spirit, which solves the feud in the picture, has been resolving conflicts in the world of affairs.

The picture closes with Will Rogers handcuffed to a fence in the pouring rain. He had been able to bring victory to others—in the race and in love—and he seemed indifferent to his own fate. He has brought courage and cheer to a host of people, and though he will no longer be a part of the crowd, he will be sheltered in the hearts and affection of the world.

PETER IBBETSON

(*Paramount*)

Highly sensitive people tap realms of reality closed to typical extroverts. One cannot deny the possibility of the spiritual communion portrayed in this picture, even though he may be inclined to explain its practical manifestations

(*Continued on Page* 7)

What's Next In Hollywood?

(*Continued from Page* 2)

Then comes M-G-M's *Tale of Two Cities,* which is a notable example of the new type of picture that depends not on the name of a star or two, but on a cast each member of which seems perfectly adapted to the part, so giving a total impression of completeness in its presentation. Of course, in one way this, also, is a drama of the soul, as we watch Ronald Colman, admirable as Sydney Carton, grow, through the force of law, from the selfish, cynical drifter into the man who walks simply and naturally to death to save the happiness of another. But in this case the inner drama is matched by the outer tumult of that most tragic time. It's a gorgeous play, with the rush and passion of starving French mobs who finally turn to revenge, with bits of lovely English county life, with delicious humor and pomp in a British Court scene, with Edna May Oliver, an English old maid, in a pitched and triumphant battle with Blanche Yurka, who is a notable embodiment of the revolutionary spirit—repression, hatred, ruthlessness. The storming of the Bastille is one of the first of all mob scenes. There are rather terrible brutalities. How otherwise in telling of that brutal time? And there is throughout that tenseness of interest that belongs to the masterpieces of story telling.

And third of the soon-to-be-released is *The Life of Louis Pasteur.* Once they thought of calling it *The Enemy of Man,* for again we have a tale of heroism, this time neither of crime nor of war, but of the peace-time heroism against misunderstanding, animosity and persecution for the sake of saving human lives. It is an extraordinary feat to have made a really gripping drama of such a story, but it has been done. Paul Muni, always unique as an actor, does one of his finest impersonations.

Meanwhile the second attempt this year to bring Shakespeare to the screen is under way. Certainly *Romeo and Juliet* is to be a far cry in method of presentation from *A Midsummer Night's Dream*—the latter farce and fantasy, the former to be as literal as possible in its translation from the great master; yet certainly Shakespeare could hardly imagine the infinite detail and interplay of the modern presentation. One gets bits of rather delightful sidelights on the way things are going. Fra Angelico is Hollywood's latest coiffure stylist! Five hundred years ago the noted Italian painted a fresco, *The Annunciation,* and in it he created a hairdress chosen by Norma Shearer for her Juliet role. The Fourteenth Century hair style was discovered by Adrian, Metro-Goldwyn-Mayer fashion creator, in his research for the picturization of the Shakespearean romantic classic. He suggested it to Miss Shearer, who

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Films For Pupil And Teacher

(*Continued from page* 2)

belief in any cause, but for valid reasons outside themselves. It is a story of people rather than of politics, of lost causes but of enduring courage. Fine directing by King Vidor, balancing the serious and the humorous, action and emotion, brings us an effective picture of the futility of war. The acting of the women is notably fine. The most artistic scene is the one wherein the mother waits during the search for her son on the battle field.

STORY OF LOUIS PASTEUR

(*Warner Bros.*)

One of the best biographical films to date,*Story of Louis Pasteur*, presents Paul Muni as the altruistic scientist who waged the bitter fight against ignorance and bigotry to conquer child-bed fever anthrax and rabies. His endless patience, steadfast determination, and unselfish vision are an inspiration. The well-built-up plot is highly dramatic and its meaning is made significant by sincerity of characterization. It is a most believable story, made with careful regard for details. Through wise use of lighting and angles, as well as of music, the audience is made to feel like participants in this remarkable drama of a man's conquest over circumstances and disease. It is gripping in its intensity.

AH, WILDERNESS!

(*Metro-Goldwyn-Mayer*)

Eugene O'Neil's drama of New England is pictured with beautiful consideration for accuracy. With only the usual incidents of everyday family life, this plot is made intensely interesting. The 'divinely discontented' adolescent son (Eric Linden) suddenly grows up. Through excellent direction during the scene when the family waits up for the boy out sowing his first 'wild oats,' we find out what *suspense* means. The father-to-son talk of Mr. Lionel Barrymore is superb. But the general uplift is lessened by overmuch drinking and its treatment as comedy.

Group Starts Drive Against Two Features

(*Continued from Page* 1)

often booked with a good one, or sometimes two inferior pictures together.

5. That the efforts of Better Films Councils to get young people to discriminate in their choice of film fare are often negatived by the fact that when they attend a recommended picture they see with it one of far less desirable type.

6. That it is often impossible to extend library cooperation for a fine film for the same reason: that the boy or girl whose interest is stimulated by bookmarks is forced to sit through an inferior picture in order to see the fine film the library recommended.

WHO'S WHO IN BETTER FILMS

When a motion picture of unusual merit comes to Rhode Island there is very little possibility that it will fail at the box office, even though it may be mildly handicapped in what is commonly known as " highbrow appeal."

As soon as she has been notified of its advent Mrs. Clifton L. Thornley, of Pawtucket, Motion Picture Chairman of the Rhode Island State Federation of Women's Clubs, goes into action with her telephone squad and within a few hours 5,000 people have been notified that the film is worthy of their patronage. The good work goes on still further by word of mouth and presto! the picture is a success almost over night.

And the telephone squad is but one of many devices by which Mrs. Thornley effectively promotes the worthwhile pictures. Weekly bulletins published by the Federation go to a selected list of 700 people who comprise leaders in the club, church and library world, or are located in public or private schools, hotels, state institutions, clubhouses, Y. W. C. A.'s and Boy and Girl Scout headquarters, where they can post picture news on the bulletin board or can reach a large number of people with information as to what is worth seeing in local theatres.

As all pictures destined to show in Providence are previewed by theatre managers in Boston, the Rhode Island State Federation does not have a preview committee. It does, however, have a committee of 35 members which attends the first performance of every first run picture and reports on it promptly by ballot, so that information is always available as to the character and worth of current film programs.

Mrs. Thornley has continued the cordial relationship with Rhode Island theatre managers which was established by her predecessor, Mrs. George C. Harrison.

They cooperate not only by making it possible for the reviewing committee to see films, but also by inviting the clubwomen to act as hostesses at special performances and at holiday children's matinees. Moreover so close is the entente cordiale that the managers frequently consult the members of Mrs. Thornley's committee as to whether they would be able to recommend a specific film if it were booked.

For some time producing companies have been preparing special pamphlets on pictures which they thought had a peculiar interest for schools. School departments in Rhode Island were a little reluctant to distribute these because they felt that they could not always accept the producer's estimate as to the educational value of his own picture. The Motion Picture Committee of the Rhode Island Federation then stepped in. Now the pamphlets in question are given the committee's okeh if they relate to an endorsed picture and are distributed without further demur.

These and many other activities, carried on under the energetic chairmanship of Mrs. Thornley. are helping to keep Rhode Island in the forefront of the states which are working for high standards of film taste.

University Lays Stress On Visual Training

(*Continued from Page* 3)

plans to use musical films illustrating opera, operetta and musical comedy in connection with musical phases of its course of Appreciation of the Fine Arts; good "talkies," selected because of their close similarity to the plays on which they were based, in connection with the work of the drama section; and all types of films, ranging from the crudest of the early celluloid dramas to the latest Technicolor releases in the section of the Appreciation of Fine Arts course which specifically deals with the motion picture.

For this same section of the course a complete bibliography on motion pictures is being assembled, covering history, production, distribution, criticism, statistics about the industry and the aesthetic and sociological aspects of the films. If suitable arrangements can be made, it is hoped that next year a textbook can be published from the best of this material.

Even this, however, does not comprise the university's complete visual education program. Finding that the supply of desirable films for visual education was limited, the university long ago began to make its own films and it now has 18 productions to its credit, some of the 16, others the 35 millimetre type; some silent and some sound. Among these are a series of films on Nursing Procedures, used for training incoming classes in the University Nursing School and also in hospitals in St. Paul and Minneapolis; a film on Feeble-Mindedness used in psychology courses; a series of sound picture records used in the Speech Clinic and a two-reel talkie on tuberculosis.

A still more ambitious production project is now under way. A ten-minute drama is to be presented in the fashion of a regular stage play, a sound photographic record of this is to be made, and the latter is then to be cut or expanded, reenacted and rewritten until it becomes a genuine motion picture.

Needy Pupils Get Tickets Thru Council

Few Motion Picture Councils maintain a friendlier relationship with their local theatre manager than does that of Emporia, Kansas. In all Council activities it has the hearty cooperation of the manager of the local Fox House and he and the chairman of the Council, Mrs. R. H. Jaquith, were co-speakers at a recent meeting of the fourth district of the Kansas Federation of Women's Clubs.

Since the presentation of *Freckles* was impending during "book week" and the local library had a limited number of copies of the book, which was much in demand, two extra copies were given to it by the Fox management.

A new project inaugurated by the Council this year is to secure courtesy tickets, also through the theatre's friendly cooperation, for students who have only the bare necessities of existence and cannot afford the luxury of movies, so that they may see the outstanding pictures, particularly those which tie in closely with their school work. *The Three Musketeers*, the first picture upon which this particular courtesy was extended, was seen in this fashion by a group of 50 students, and they will also be given opportunity to attend other pictures of equal merit.

Gives A Formula For Starting Club

(*Continued from Page* 2)

"Since motion pictures now correlate with nearly every subject in the secondary school curriculum, they have become a valuable unit in visual education. When the proper instructor has assembled a congenial, intelligent group of students, he will find broad fields in which to work, unplumbed depths of interest, an eager group of club members and a fascinating new subject with which to experiment."

Buffalo Legion Begins Drive For Family Films

(*Continued from Page* 1)

list," from which managers might make their selection.

Dr. Schwegler not only urged careful bookings for Friday and Saturday, but also called attention to the frequent booking of two highly diverse types of pictures on the same program. "Films that are of great appeal to children should not be shown with pictures strictly for adults," he said.

Planned To Be Teacher

Movie stars often go far afield from planned careers. Edward Everett Horton intended to be an English teacher until pitchforked into dramatics his last year at Columbia. That settled his future.

A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

(Continued from Page 3)

That the star habit is strong in the young people was indicated by the fact that 1,473 of the group selected their motion picture entertainment because of favorite actors or actresses in the cast. One thousand three hundred and thirty-seven chose pictures because of favorable reviews; 821 depended upon the recommendation of their friends. Obviously, on the basis of these figures, parents have a little missionary work to do to reduce the percentage of children who may go to a less desirable type of picture merely because it features their favorite star.

An indication of how deeply the photoplay appreciation movement has impressed itself upon the schools is indicated by the fact that 1,888 of the boys and girls said that they would be guided by the opinion of trained high school reviewers in regard to the worth of pictures. Nineteen hundred and fifteen of them said that they would be glad to consult files of information in school libraries as to the merit of pictures in neighborhood playhouses.

On the whole the Los Angeles pupils made a good showing, perhaps better than the majority of high schools in localities remote from the film capitol would have done. But even as satisfactory a survey as this bears evidence of the fact that Better Films Councils still have a wide sphere of activities in educating Young America to rely upon the finest type of critical judgment in selecting its film entertainment.

Boys and girls will find a lot of wholesome entertainment in this month's quota of "family" films. Adventure and mystery stories always make a great appeal to juvenile audiences, and one of the best of E. Phillips Oppenheim's plays of international adventure, *The Great Impersonation*, has now been done for the silver screen. It deals with the operations of an international spy ring, is full of excitement and even the most sophisticated of adult audiences will get almost as much thrill out of it as the children.

Lily Pons' first film, *I Dream Too Much* (RKO Radio), is another treat for all the members of the family. It is a light and amusing comedy with unusually beautiful music, including the *Bell Song* from *Lakme*, to recommend it, and certainly a very pleasant introduction to opera for young people who are not particularly familiar with this type of entertainment.

Following are other films which the family will enjoy: Will Rogers' last film, *In Old Kentucky*, which is running up bigger box office receipts than any of its predecessors; an excellent Gaumont-British film, *The Divine Spark*, dealing with the life story of the Italian composer, Vincenzo Bellini; *Thanks a Million*, done by 20th Century-Fox—a most engaging political satire in which a crooner unexpectedly finds himself pitchforked into a gubernatorial race; *Scrooge*, Twickenham Films-Paramount's version of the beloved Dickens story, beautifully and sensitively acted and directed, and *Millions in the Air*, an engaging satire on Major Bowes' Amateur Hour, featuring Willie Howard as a persistent amateur who insists on singing *Rigoletto*. The latter is very amusing entertainment for all ages.

For a great many people, *Annie Oakley* will have an irresistible lure. The older generation still remembers the exploits of the famed sharp-shooter. The younger generation, cheated of the thrill of seeing Buffalo Bill's Wild West show when Colonel William F. Cody himself galloped at the head of his rough riders, will enjoy its recrudescense on the screen. Not only for family, but for Junior Matinee, this is an excellent film.

And as usual the month brings us its quota of Westerns, three of which are rather outstanding: *Nevada*, a Zane Grey story of life on the western prairies; *Moonlight on the Prairie*, which is noteworthy for excellent wild animal photography, as well as for the melodious singing of the cowboys; and *Sunset of Power* which, although its formula is a bit more ordinary than the other two, is so well done that it proves delightful entertainment.

Under the family films of the month are: *Coronado, The Great Impersonation, I Dream Too Much, Moonlight on the Prairie, The Divine Spark, In Old Kentucky, Nevada, Western Courage, Thanks A Million, Annie Oakley*, and *Scrooge*.

AVAILABLE FREE

This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of *The Motion Picture and the Family*.

"Camera" Says The Director; Embryo Stars Respond

(Continued from Page 1)

Gable and Norma Shearer. The filming of actual movies is perhaps the most practical phase of the very comprehensive amateur cinematography and motion picture appreciation course at Placer High, which was one of the first secondary schools in Northern California to introduce this new curricular activity.

The teacher, Miss Lillian B. Allan, has completed a course of study in the Department of Cinematography at the University of Southern California under Dr. Boris Morkovin.

"IF YOU COULD ONLY COOK"

"Since Eve ate apples,
much depends on dinner."
—Byron

Find the Way to a Man's Heart
Through These Books in
THE CLEVELAND
PUBLIC LIBRARY

BOOKS MEN LIKE WOMEN TO READ

Boston Cooking-School Cook Book, by *Fannie Farmer*

Cooking for Two, by *Hill*

Feeding Peter, by *O'Leary*

Cooking as Men Like It, by *Frederick*

A Thousand Ways to Please a Husband, by *Weaver*

Feed the Brute, by *Swift* and *Herrick*

BUT BE THRIFTY!

Your Meals and Your Money, by *Hambidge*

New Dishes from Left-Overs, by *Smith*

How to Finance Home Life, by *Lloyd*

Good Cooking Made Easy and Economical, by *Heseltine*

ROMANCE IN THE KITCHEN

Come Out of the Kitchen, by *Miller*

Glory Jam, by *Seaford*

The Mantle of Masquerade, by *Emery*

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(Name of Theatre)

Presenting
"IF YOU COULD ONLY COOK"

What's Next In Hollywood?

(Continued from Page 4)

adopted it for her Juliet. The coiffure is a simple one and is achieved by parting the hair in the center and combing it down softly at either side, to be fashioned into small, sculptured curls. The rest of the hair is straight, with slightly curled ends, lengthening as it reaches towards the back. It is shoulder length at the sides and at the back hangs below the shoulders, forming a rounded "V." For the Juliet hairdress, Miss Shearer allowed her hair to grow to full length. The painting from which the coiffure was adapted now hangs in the San Carlo Museum at Florence, Italy, near the original locale of *Romeo and Juliet*.

"I DREAM TOO MUCH"

Lily Pons portrays a girl with a golden voice who sacrifices everything to her dream of becoming an opera star.

Some Books You Will Enjoy
Selected By
THE CLEVELAND
PUBLIC LIBRARY

ROMANCES OF SINGERS

Love Song, by *Hughes*

Prima Donna, by *Sanborn*

For a Song, by *Bercovici*

Song of the Lark, by *Cather*

LILY PONS

"Miracles Do Happen," says *Lily Pons*, in "American Magazine," Oct., 1931.

Discovery of Lily Pons, in "Outlook," May 6, 1931

Lily Pons in "Artists in Music Today," by *Kaufmann*

Fame Overnight! in "Etude," June, 1931.

OTHER GREAT WOMEN SINGERS

Sunlight and Song, by *Jeritza*

Schumann-Heink, the Last of the Titans, by *Schumann-Heink*

Melodies and Memories, by *Melba*

My Life of Song, by *Tetrazzini*

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(Name of Theatre)

Presenting
"I DREAM TOO MUCH"

Musical Films in Production

Christmas Day is to see the country-wide release of *I Dream Too Much* (New York has already had a glimpse of the film), with Lily Pons singing to millions and incidentally proving herself a fine actress, as she plays the singer torn by the two opposing desires: the wish of genius for expression in a career, the wish of the woman for home and love. It is going to be rather a sensation to have Gladys Swarthout and Jan Kiepura come together in *Give Us This Night*. And then come *Rose of the Rancho* and *Rose Marie*—and a long list of lighter musical affairs, like Astaire and Ginger Rogers in *I Follow the Fleet* and such cheerful screen bubbles as *King of Burlesque, The Great Ziegfeld, Rolling Along* and *Song of the Saddle.*

FILMS FROM CLASSICS INSPIRE UNUSUAL NUMBER OF BOOKMARKS FROM THE CLEVELAND PUBLIC LIBRARY

"A TALE OF TWO CITIES"

(Paris—London)

A dramatic story of the French Revolution.

Tragic Days of France
Recreated in These Books in

THE CLEVELAND
PUBLIC LIBRARY

THE FRENCH REVOLUTION
In Story

A Tale of Two Cities, by *Dickens*

The Sun Sets Red, by *Cauffman*

Scaramouche, by *Sabatini*

The White Cockade, by *Gilson*

The Whirlwind, by *Davis*

The Scarlet Pimpernel, by *Orczy*

THE REIGN OF TERROR

Its History

The French Revolution, by *Madelin*

The Magnificent Comedy, by *Minnigerode*

The French Revolution, by *Carlyle*

Its Chief Actors

Marie Antoinette, by *Zweig*

Robespierre, by *Belloc*

Jean Paul Marat, by *Gottschalk*

Twelve Portraits of the French Revolution, by *Beraud*

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(Name of Theatre)

Presenting
"A TALE OF TWO CITIES"

"PETER IBBETSON"

"It's very easy to dream true . . .You must never cease thinking of where you want to be in your dream till you get there."
Mimsey in *Peter Ibbetson*

Books that Will add To Your Enjoyment of the Motion Picture
Chosen By

THE CLEVELAND
PUBLIC LIBRARY

"DREAMING TRUE"

Peter Ibbetson, by *Du Maurier*

The Brushwood Boys, by *Kipling*

A Pot of Gold, in "New England Nun," by *Wilkins*

Robin, by *Burnett*

The Burning Ring, by *Burdekin*

The Secret Garden, by *Burnett*

THE LAND OF "MIMSEY" AND "GOGO"

French France, by *Hueffer*

A Childhood In Brittany Eighty Years Ago, by *Sedgwick*

Paris, by *Escholier*

The French Boy, by *Vaillant-Couturier*

THE CREATOR OF "PETER IBBETSON"

George Du Maurier, in "Partial Portraits," by *Henry James*

Gerald, a Portrait, by *Daphne Du Maurier*

Du Maurier, in "Glimpses of Authors," by *Ticknor*

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(Name of Theatre)

Presenting

"PETER IBBETSON"

"CRIME AND PUNISHMENT"

"No guilty man is acquitted at the bar of his own conscience."

Some Powerful Psychological Novels in

THE CLEVELAND
PUBLIC LIBRARY

FAMOUS NOVELS BY DOSTOEVSKY

Crime and Punishment

Brothers Karamazov

The Idiot

The Possessed

CONSCIENCE AND A NEW LIFE

Resurrection, by *Tolstoy*

Secret Sentence, by *Baum*

The Thief, by *Leonov*

Victim and Victor, by *Oliver*

Out of the Whirlwind, by *Walsh*

FYODOR DOSTOEVSKY

Dostoevsky, The Man and His Work, by *Meier-Graefe*

Fyodor Dostoevsky, by *Aimee Dostoevsky*

Dostoevsky, by *Yarmolinsky*

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(Name of Theatre)

Presenting

"CRIME AND PUNISHMENT"

"SCROOGE"

"I will honor Christmas in my heart, and try to keep it all the year."
—Scrooge in "A Christmas Carol"

Yuletide Cheer and Goodwill
In These Books In

THE CLEVELAND
PUBLIC LIBRARY

CHRISTMAS STORIES THE WHOLE WORLD LOVES

A Christmas Carol, by *Dickens*
The story from which the movie is made

The Other Wise Man, by *Van Dyke*

Why the Chimes Rang, by *Alden*

The Cricket On the Hearth, by *Dickens*

CHRISTMAS PLAYS AND POEMS

The Night Before Christmas, by *Moore*

How Come Christmas? by *Bradford*

No Room In the Inn, by *Caswell*

The Enchanted Christmas Tree, by *Wilde*

Stardust and Holly, edited by *Shipman*

The Long Christmas Dinner, by *Wilder*

CHRISTMAS IN MODERN STORIES

This Way to Christmas, by *Sawyer*

When Father Christmas Was Late, by *Dawson*

The Holly Hedge, by *Bailey*

Where the Young Child Was, by *Oemler*

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(Name of Theatre)

Presenting

"SCROOGE"

Lessons From The Movies

(*Continued from Page* 4)

by coincidence.

Impetuousness, as usual, is condemned by its tragic consequences. Without any effort for a reasoned solution, the Duke of Towers fired on Peter, with the result that the Duke himself was killed, Peter was sentenced to life imprisonment and the Duchess of Towers spent the balance of her life in loneliness.

THE PERFECT GENTLEMAN
(*M-G-M*)

The perfect gentleman is defined as "one who never says 'No' to a woman," but the story brings out the more fundamental distinctions in portraying him as—

One who encourages others in their efforts to success.

One who tries to be of help in all situations.

One who is willing to sacrifice his own interests for those he loves.

One fine illustration of true character was the unwillingness of Evelyn, the daughter-in-law, to accept sacrifice which was instituted by pettiness rather than necessity.

MAN OF IRON
(*First National*)

"Pride goeth before a fall" is the proverb illustrated by this picture, which tells the audience that susceptibility to flattery leads to serious consequences.

Chris Bennett lost his head with his promotion. He thought success offered a vacation from adherence to the principles by which success was attained. Attention to details, friendliness with co-workers, and being "eternally on the job" made Chris worthy of promotions, but these seemed unimportant when he left the shop for the office. Common sense had to be pounded back into his head with fists and clubs.

ANNIE OAKLEY
(*RKO Radio*)

The story of an underprivileged girl who rises to fame is always appealing, but when the story is true, it is inspiring.

Annie learned to shoot straight and true because she wished to contribute to the support of a family bereft of its father. That she had an opportunity to become internationally famous through this skill was accidental, but her glory came through preparedness for just such a day.

Popularity comes to those who amid the plaudits of the crowd maintain the virtues of simplicity and friendliness and who, even when circumstances cast doubt on those trusted, are still loyal.

Students In Moberly Will Attend At 15c

Hereafter students over 12 years old in Moberly, Missouri, will have the privilege of attending Friday and Saturday performances at the local theatre for 15 cents. The reduction in price was obtained by the Moberly Better Films Council as a means of concentrating junior attendance at the week-end when family films are shown.

Identification cards entitling the students to reduced rates were distributed through the school.

This is only one of many instances of the fine cooperation between the Moberly Council and the schools. Bookings of historical films are sent three weeks in advance to teachers of history and in preparation for their advent the historical period they cover is reviewed. Study guides are also distributed and attendance promoted at all films based on classics.

Church cooperation in Moberly and vicinity is equally generous and effective, reports Mrs. Emma H. Ross, Motion Picture Chairman of the Fourth District for the Missouri Federation of Women's Clubs.

"Outstanding films have appeared on our church bulletins, have been announced in our Sunday schools and tickets have actually been sold in the various missionary societies," she writes. "In the membership of our Council in Moberly we have a chairman from every church, missionary society and young people's society. This indicates the lessening of the chasm which has heretofore separated the theatre and the church. After all, we should remember that the drama had its beginnings not in the theatre, but in the church itself."

Novel Device Tests Clarity Pupils' Views

(*Continued from Page* 1)

appropriateness in choice of cast were taken into consideration.

A prize of at least two tickets went to the student who prepared the best arguments in defense of each picture chosen.

Pictures which received highest rating were *Naughty Marietta, David Copperfield, Top Hat* and *Last Days of Pompeii.*

Rating indicative of a superior picture was given to *Bright Lights, Ginger, Broadway Melody of* 1936, *Curly Top, Shipmates Forever, Alice Adams, Irish In Us, Eight Bells, Shanghai, Escape Me Never, Escapade, College Scandal, G-Men, Way Down East, Party Wire, Hands Across the Table, The Farmer Takes a Wife, Here's To Romance, The Last Outpost, This Is the Life, Branded a Coward, Two for Tonight* and *The Case of the Lucky Legs.* Out of all the pictures the children had seen only nine received as low as average rating and but three were rated "very poor" by the juvenile critics.

A Fine Instance Of School Cooperation With Motion Pictures

LAST DAYS OF POMPEII

Grover Cleveland High School, Ridgewood, Long Island, arranges an elaborate "Last Days of Pompeii" display.

Publish Study Guide For Science Pupils

The first motion picture study guide written from the standpoint of the science department of secondary schools has made its appearance. It is based on Frank Buck's latest picture, *Fang and Claw,* (RKO Radio), and was prepared by Dr. George C. Wood, head of the Science Department of the James Monroe High School, New York City, who has himself traversed the Malaysian peninsula and has first hand knowledge of the country where the film was made. It is particularly well suited to correlation with the work of the biology department, although it has an application to other branches of science as well. As an introductory feature, samples of the guide went to the heads of science departments in 19,301 high schools, as well as to a total of some 6,000 other educators in preparatory schools, schools of journalism, universities and colleges. The guide is issued by Educational and Recreational Guides, Inc.

Photoplay Movement Spreads Into Canada

Inspired by American example, photoplay appreciation classes are springing up across the Canadian border.

Cyril Hallam, a member of the faculty of the Hon. J. C. Patterson Collegiate Institute of Windsor, Ontario, reports the formation of a photoplay appreciation club of 30 members. Study guides issued by the Department of Secondary Education of the National Education Association are regularly utilized by the English teachers in connection with their class work, Mr. Hallam advises, and throughout the school frequent reference is made to *Selected Motion Pictures* and other approved lists.

The Windsor Public library cooperates by displays of motion picture literature.

Recently impetus was given to the photoplay appreciation movement through a visit to the Durfee Intermediate School in Detroit, where a flourishing photoplay appreciation class has been in progress for some time.

Why the Bookmarks

Crime and Punishment would be an inevitable choice for a bookmark (see pages 6 and 7). The high standing of the author alone would recommend it. But besides that there is the excellence of the film on all counts, its suspense value and the poignant beauty of its moral lesson. There is much here to stimulate interest in connecting literature of appropriate character.

I Dream Too Much rates a bookmark because of the quality of the music, the fame of the star and the indefinable loveliness of the film.

Peter Ibbetson, because of the beauty of story and photography, the fine acting of Ann Harding and Gary Cooper and the happy way in which Virginia Weidler enacts the early stages of the romance which forms the basis of the screen play.

Scrooge, because it is taken from a much-loved classic and has distinct seasonal appeal.

A Tale of Two Cities, because of its dramatic portrayal of the French revolution, interest in which seems perennial.

As for _If You Could Only Cook_—that was chosen because it combines sidesplitting comedy and romance with an appreciation of cooking as a fine art.

Clubwomen Go To Induction Of Photoplay Club

Wednesday, October 30 saw the inauguration of a new photoplay appreciation club in the Junior High School of Lower Merion, Pennsylvania. More than customary formality marked the event, with Mrs. Charles T. Owens, president, and Mrs. C. Murdock Stratford, vice-president of the Philadelphia Motion Picture Forum, and Mrs. Edward Atlee of the Ardmore Woman's Club, vice-chairman of the Montgomery County Federation of Women's Clubs, who had suggested the project, in attendance.

Preliminary to the formation of the club Mr. Alexander Fleming of Ardmore, the teacher, sent out a questionnaire to determine the motion picture tastes of his pupils. The class preference for motion pictures was recorded as follows: *Naughty Marietta, Top Hat, Call of the Wild, Bonnie Scotland, Men Without Names* and *Broadway Gondolier.* Fred Astaire, Ginger Rogers and Wallace Beery topped all other stars in popularity.

With this information as to the likes and dislikes of the club members as a guide Mr. Fleming proceeded to map out his program. He plans not only to have his pupils see and evaluate films and discuss them in class, but also to write and produce a motion picture.

Although the photoplay club is a new activity motion pictures have not been neglected in the school. The principal has a library of over 13,000 mounted "stills" which are available for loan.

Photo-Fan Club Has Live Program

The Photo-Fan Club of the Reading, Pa., Senior High School, has developed an unusually comprehensive program of photoplay activities.

A Publicity Committee supplies the student body regularly with information concerning the best photoplays through the bulletin board, a column in the school weekly entitled *Following the Films* and poster displays in the library. A Scrapbook Committee is making a large scrap book dealing with club and motion picture activities, to which all the members will contribute. A Technical Committee visits projection booths to study the technique of picture-making and also arranges for and supervises the showing of motion pictures during the club meetings. It is now investigating the possibility of securing sound pictures for use at school assemblies.

A scenario print of *The Crusades* was recently obtained from Paramount which was studied with eager interest not only by club members but by outside students.

Printed in U. S. A.

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

Comment on Current
Films by Teachers,
Educators, Community Leaders

VOL. 2 JANUARY 15, 1936 No. 5

Exchange Club Sponsors Films For High School

Showings of the "Secrets of Success" films, short motion pictures developed by the Committee on Social Values in Motion Pictures to teach character-building, are assuming communitywide proportions in Dansville, New York, as a result of the enthusiastic sponsorship of the local Exchange Club.

Once a month one of the films is shown at the Star Theatre, where the proprietor, Mr. James Martina, allows free use of the projection facilities. Through the cooperation of Mr. Wallace J. Brayman, superintendent of schools, students of Central High School are dismissed during school hours to attend the performance. Upon return to the school discussion ensues in each classroom as to the episode depicted in the film.

Rev. David L. Leach, pastor of one of the Dansville churches, was the first to conceive of the value of using the "Secrets of Success" films in this fashion. He broached the matter to his own club, the Exchange, which was glad to undertake the sponsorship.

D. A. R. Extends Preview Work

Extension of the previewing work of the National Society, Daughters of the American Revolution, is reported by Mrs. Leon A. McIntire, appointed a few months ago as National Motion Picture Chairman.

Mrs. McIntire has set up a new previewing committee to see films in New York and prepare reports for circulation through national channels. This is composed of 15 working members, five from New York, five from Connecticut and five from New Jersey. Several of these attend a screening almost

(*Continued on Page* 8)

Films Reviewed In Current Issue

Reviewed in this issue: *Ah, Wilderness! The Bride Comes Home, Captain Blood, Dangerous, Fang and Claw, Last of the Pagans, The Littlest Rebel, The Magnificent Obsession, Mister Hobo, Rose of the Rancho, A Tale of Two Cities.*

Motion Picture Council Sponsors Contest In Toledo

Happy winners of "Crusades" essay prizes: left, Nancy Haskell, Scott High School; Center, James Moser, Waite High School; right, Marie Banks, Libby High School.

Probably no local essay contest on Paramount's spectacle film, *The Crusades*, got off under finer sponsorship than that in Toledo, Ohio, where the Toledo Motion Picture Council took the competition under its wing.

Toledo's three winners may not secure one of the national prizes, but they will have compensation in any event in the fact that the Motion Picture Council recognized their

(*Continued on Page* 2)

Illinois School Has "After-School" Movies

In an attempt to develop discrimination in the field of motion pictures the Emerson School in Maywood, Illinois, has started "after school" movies. Recreational films are shown twice a month with a 10-cent charge for pupils in grades one to four and a 20-cent charge for pupils in grades five to eight.

Educational films are frequently used during regular school hours.

Tulsa Using Pictures In Safety Campaign

Tulsa, Oklahoma, schools are using motion pictures this year in an attempt to repeat the record last year when not a single Tulsa child was killed by an automobile accident, reports the Journal of the National Education Association. Movies showing the hazards of traffic will be taken at each school and also pictures showing children

(*Continued on Page* 4)

The "Ten Best Pictures" And Other Chat About Hollywood

By THE OBSERVER

Just at this time of the year film fans and critics are busy compiling their lists of the best ten pictures of the year. In all likelihood your own choice, in this year of so many notable productions, will not agree perfectly with any list you read. We therefore leave that problem to you and submit another, which is equally open to argument.

Let us cover a larger field—the panorama of the years.

What ten American pictures have been the leading contributors to the progress of the industry? This question was put to ten of Hollywood's leading directors by one of Paramount's correspondents. We quote his findings in part:

"In chronological order they are: *The Birth of a Nation,* which took the cinema out of the novelty class and definitely established it as theatre; *The Four Horsemen of the Apocalypse*, the first road show picture; *The Ten Commandments,* whose stirring religious appeal won many new patrons to the nation's screen; *The Covered Wagon,* first

(*Continued on Page* 4)

Mandate of Public Is For Clean Films

The mandate of the public calls for wholesome, sparkling motion pictures. Furthermore, the best loved stars are those who fit most convincingly into such pictures.

This is the verdict of movie fans throughout the country as expressed in box office check-ups and newspaper polls taken by the Quigley Publishing Company and the *Film Daily.*

Writing in *The Box Office Check-Up of* 1935, Martin Quigley, Editor-in-Chief of the Quigley Publications and a leading authority on industry matters, says:

"Examination of the record this year and every year must inevitably disclose much information of both arresting interest and also of genuine importance to the progress

(*Continued on Page* 6)

"Secrets of Success" Are Used In Cincinnati

Rev. Arthur Schnatz of the First Reformed Church in Cincinnati, Ohio, who has been a pioneer in the use of motion pictures in connection with his Sunday evening church services, has recently added the "Secrets of Success" series of character education films to his repertoire. For several weeks he has been presenting a weekly program based on the films, the pictures being obtained through Prof. Edward R. Bartlett of Depauw University in Greencastle, who is supervising the use of the series in Indiana and Ohio.

Photoplay Classes Spur Study of Other Subjects

Unique in character are two photoplay classes conducted by Miss Florence M. Johnson of the English department of Peabody High School, Pittsburgh. Scheduled to her as composition classes, they are so organized that they not only give the pupils an opportunity to study the merits of current films and also the principles of motion picture technique, but also give them practice in composition, club organization, parliamentary law and public speaking, thus serving a fourfold purpose.

Industry Does Much To Bring Holiday Cheer

Echoes of holiday benevolences on the part of the industry came pouring into the editorial offices of *The Motion Picture and the Family* this month.

The most elaborate project by means of which the motion picture fraternity helped to make people happy during the Christmas season apparently were the first annual "Movie Christmas Basket Parties," sponsored by 276 Chicago theatres.

More than 300,000 persons attended special performances arranged for this purpose, donating non-perishable foodstuffs in lieu of the customary cash admission. Almost 21,000 baskets were filled by the theatres as a result.

The films shown were donated by the producers. All other expenses were borne by the individual picture houses, with all employees, including union members, donating their services.

Another fine holiday project was the Scrappy Christmas Party, sponsored by Columbia Pictures at the Hospital for Joint Diseases, New York City. Here a program of animated cartoons, primarily featuring Scrappy, was presented to a hilarious group of youngsters in the Hospital recreation room.

Mayor LaGuardia, prevented by illness from attending, sent C. J. Ryan, Jr., his secretary, to represent him. Paul Dennis, Radio City Music Hall soloist, Roxanne Wallace of the National Broadcasting Company, a trio from the Columbia Broadcasting System and Sair Lee of Radio Station WHN, New York, entertained the children with songs. Harry Hershfield, author and cartoonist, played Santa Claus.

Pictures shown included *Scrappy's Auto Show, Scrappy's Graduation Exercises, Holiday Land, Make Believe Land, Krazy Kat's Masquerade Party* and *Mickey's Covered Wagon.*

By these and other events the industry contributed holiday joy to America.

Council Sponsors Contest In Toledo

(*Continued from Page* 1)

efforts by presenting to them prizes of its own.

James Moser, the male member of the trio, was presented with $5.00. Nancy Haskell won a book of poems by Scott and Marie Banks received $1.00 and a copy of Anne Morrow Lindbergh's *North of the Orient.* Honorable mention went to Ben Durfee, Esther McClennan, Barbara Suder, Katherine Stienberg and Arthur Lampe, who were presented with passes by the local Paramount Theatre, which cooperated with the Council.

The contest got off to a flying start with a special showing for high schools, attended by 900 students.

FILMS FOR THE PUPIL AND TEACHER

By SARAH McLEAN MULLEN

Head of English Department and Co-ordinator of Visual Education, Abraham Lincoln High School, Los Angeles; Author of "How to Judge a Picture."

EVALUATING A PICTURE

The general public looks at a picture chiefly from the point of entertainment and of social values. Naturally schools are thinking more analytically—in somewhat the following lines:

1. The Theme and the Story. What is the underlying idea? By what action is the theme developed? (There can be a thousand stories, all on the same theme.) Is it significant?
2. The Type of Picture. Farce, comedy, social drama, mystery, etc. Is the type adapted to the theme?
3. Direction. Has the director made a consistent, balanced and unified dramatic pictorial production?
4. Characterization. Are the players well chosen? Are they sincere? Consistent?
5. Technical Treatment. Discuss photography, lighting, sound effects and their relation to the total impression.
6. Values. Does the picture hold interest? Is it wholesome? Would you invite your friends? What are the best scenes? Are there outstanding features?
7. What *other arts* are used as contributing factors to the picture? (Music, dance, architecture.)

MAGNIFICENT OBSESSION
(*Universal*)

While several changes regarding episodes and plot sequences have been made in the film story, Lloyd C. Douglas' popular novel has been adapted with sympathy and intelligence. "The magnificent obsession" that motivates the actions of the chief characters of the story is the idea that in secretly helping others, one builds the way to success and true happiness. This spiritual theme has been transmuted into action to produce a strong, human drama. The characters are well chosen, especially in the cases of Robert Taylor and Irene Dunne, who have the leading parts, and of Charles Butterworth, who provides much of the comedy. A youth, feeling responsible for both the death of the husband and the blindness of his young wife, conquers himself through this obsession and changes from a reckless wastrel to a successful and altruistic surgeon. Through his skill as a surgeon, he also wins his heart's desire. Both the character development and the love story, with their spiritual motivation, are worked out with dramatic skill and sincerity of characterization. The settings are appropriately effective, and the lighting carefully handled. The most dramatic scenes are those in the hospital where the young surgeon works the miracle of restoring sight to his beloved. The picture is lightened by various comic situations, which come about naturally. Fortunately, a nice restraint was exercised in eliminating the tragedy of the drowning husband, and in reducing the scenes of Bobby Merrick's rowdy earlier life to the minimum essential for clear understanding of his character and the general antagonism of the public towards him. Miss Dunne's acting of the blind girl is poignantly convincing, and Mr. Taylor rises to new dramatic heights.

LAST OF THE PAGANS
(*M-G-M*)

This picture is a pictorial symphony. Life in the South Sea Isles, with all its glamorous beauty and romance, becomes the protagonist against the peaceful but evil invasion of the white race. The two Polynesian lovers become symbolic of their people, living in an almost idyllic simplicity, marked only by the natural dangers of sea and land and by occasional forays of rival tribes. The native raider parades before his captive bride in all his glory to prove his prowess. He brings down his game, he conquers the sea, and finally wins her admiration and consent to marriage. Then, rudely interrupting, come the white traders. Through gifts of baubles and strong drink, through guile and the aid of the serpent prince of the isles, they destroy the idyll. They separate the lovers and carry off the man with others to work in the deadly potash mines. Suffering, torment and despair vanish as the two sweethearts find each other again and escape to a new paradise. The story is told, on the whole, through pantomime and native speech on the part of the two leading characters and the supporting cast of native Polynesians, with sub-titles in English to provide the needed explanation. Carefully synchronized music also aids an appreciative understanding of the moods and emotional reaction. The film is especially notable for its pictorial beauty. Native frolics, dances, and ceremonials augment the natural tropical enchantment. This picture is one of strongly accentuated contrasts both in characterization and in technical recording of sight and sound. It is consistently appealing and entertaining, with many novel features.

CAPTAIN BLOOD
(*First National*)

Captain Blood, filmed from the novel of Rafael Sabatini, carries with it the true spirit of swashbuckling pirates. The picture is elaborately produced, with excellent settings and a fine cast. Errol Flynn, a newcomer to the screen, gives a notable performance in company with Miss Olivia de Havil-

(*Continued on Page* 4)

"Success" Films Invade Cities In the South

As a direct result of the exhibition of the "Secrets of Success" films at the Montreat Summer school of the Southern Presbyterian Church last summer, these character-building episodes, developed by the Committee on Social Values in Motion Pictures, will be extensively shown in at least two Southern centres during the winter—possibly in many more.

Rev. Aubrey Brown, pastor of the Presbyterian Church at Ronceverte, West Virginia, has already begun an experiment with the films. *Broken Lullaby,* a striking exemplification of the peace theme, was shown to a large congregation of young people at a Sunday evening service and a brisk discussion of the evils of war and ways and means of bringing about international concord followed.

Following the meeting Rev. Mr. Brown commented: "The young people were stirred up to think. The difficulties on both sides of the problem were evident and yet they were seeking the right way out. Of course we did not find a solution, there being too many things involved, but we found the discussion most profitable."

Mr. Brown is planning to use other of the "Secrets of Success" films in a program which will include the schools.

Another of his Southern confreres, Mr. W. S. Mills, superintendent of the First Presbyterian Sunday School at Nashville, Tennessee, is introducing the films to Nashville audiences. He experimented first with the young people's group, the films shown being *Her Sweetheart* and *Gentlemen Are Born.* Similar showings will be given to the Junior and Intermediate departments, with films especially selected for those age ranges. Mr. Mills did not actually see the films at Montreat, but news was brought back by representatives of his church who attended the summer school.

Additional Credits

Apropos of the motion picture survey referred to in the December 15th issue of *The Motion Picture and the Family* in an article on the Newton, Massachusetts, Motion Picture Council, the editor is glad to give credit to some of those who were responsible for the work of the survey. The moving spirit in it was Mr. Samuel Thurber, head of the English Department in the Newton High School, and the questionnaire circulated to approximately five thousand students was prepared by Mr. George I. Rohrbough of the English Department, with supplementary suggestions from Mr. Warren and Professor Mather. English teachers in the Newtonville schools supervised the tabulation of the figures. The survey, as has been before stated, had the endorsement of the Newton Motion Picture Council.

"Tale Of Two Cities" Contest Is Launched

For the first time since educational contests in connection with motion pictures of literary or historic theme became the vogue, such a contest has been opened to adults of post-school age.

Not only pupils in junior and senior high, private and parochial schools, and students in normal schools, colleges and universities, but also the general public is invited to participate in a prize essay contest inaugurated by Metro-Goldwyn-Mayer in connection with the release of its photoplay, based on Dickens' *A Tale of Two Cities.*

The magnitude of the prizes, as well as enthusiastic public reaction to the picture, indicates a banner enrollment.

De luxe trips from New York City to London and Paris via the S. S. Normandie, greatest passenger ship at present afloat, will be given to the three major winners.

To the first 200 schools, colleges, clubs or theatres that enter an application for an enrollment blank will be presented copies of the shooting script of the screen play, autographed by Ronald Colman, the star, and Elizabeth Allan of the cast. These will be used as local prizes. Other similar copies will also be presented locally as prizes through the generosity of local theatre managers who purchase them for that purpose.

For students in secondary schools the conditions of the contest are as follows: They may either write an essay of 500 to 800 words on *Stories of Self Sacrifice,* comparing Sydney Carton with other famous historical or fictional characters who have shown abundant capacity for the exercise of that quality, or prepare an illustrated notebook, made up of miniature stills from the photoplay, coupling this with comments ranging from 500 to 800 words.

Students in normal schools, colleges and universities are required to write 1000 to 1200 words comparing the screen version of *A Tale of Two Cities* with the novel.

The third group of contestants, the general public, may either write an essay of 500 to 800 words on the qualities that make *A Tale of Two Cities* a good photoplay, or prepare an illustrated notebook made up of the miniature stills.

The closing date is May 15, 1936, and results will be announced on or before July 1.

Copies of the official guide to the *Tale of Two Cities* contest and of the sheet of miniature stills to be used in making up the illustrated notebook are obtainable at 6c each from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N. J.

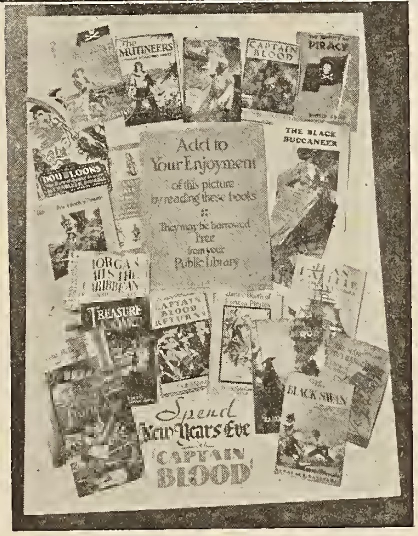
Shirley in Musical

La Temple's next vehicle, *The Poor Little Rich Girl,* will be staged as a musical with forty six-year-old dancers in the cast.

Another Splendid Instance Of Library-Film Cooperation

CAPTAIN BLOOD

Above: A display on "Captain Blood" arranged in the Hippodrome Theatre, Cleveland, by the Cleveland Public Library.


The MUTINEERS
CAPTAIN BLOOD
PIRACY
THE BLACK BUCCANEER
DOUBLOONS
Add to Your Enjoyment of this picture by reading these books
They may be borrowed free from your Public Library
TREASURE
CAPTAIN BLOOD RETURNS
BLACK SWAN
Spend New Years Eve with CAPTAIN BLOOD

Left: A Cleveland Library display promotes interest in the recent film based on the novel by Sabatini.

A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By **Mrs. William Dick Sporborg,**
Chairman, East Coast Preview Committee

For a good many years, now, the groups which have taken the lead in the movement for improved standards of motion picture production have declaimed rather loudly about "What the public wants." When the producers have tried to demonstrate, on the basis of box office returns, that the public apparently wanted simon pure entertainment and not uplift at all, they have blandly disputed the producers. And they have made innumerable surveys of motion picture taste among their own groups to support their contention. "This," they have said, "is what *we want,* in any event, and *we are the public.*"

Over a period of years the attitude of these public relations groups has wrought a great change in the public concept of the function of the motion picture. Gradually the proponents of "better pictures" have won over most of the major producers to their viewpoint that pictures should bring not only entertainment but education and illumination as well. Moreover they have convinced them that they share with the parents of the country the responsibility for making certain that America's favorite form of amusement must in no way warp the morals of young people.

So much for the influence of the intelligent minority.

One factor, however, I honestly believe many better films groups—not all, but many—have neglected. They haven't made such a strenuous attempt to find out how the great general public outside their own ranks reacted to pictures. In other words they have concentrated on producer-education and upon educating the people in the higher social and intellectual strata to become articulate in their views about pictures. They have been somewhat neglectful of that vast majority which is not in the upper strata, but still may have clean and perhaps intelligent taste about pictures.

Having arrived at this conclu-

(*Continued on Page* 6)

"Crusades" Stir Interest In Middle Ages

Interest in the history of the Middle Ages was aroused in nearly 2,000 Worcester school children as the result of two highly successful Saturday morning matinees of *The Crusades* given under the auspices of the Worcester, Massachusetts, Better Films Council, at the Capitol Theatre in that city.

Anxious to further so worthwhile a project, Mr. Elmer Daniels, manager of the theatre, gave his fullest cooperation.

Two sets of tickets were given to the Better Films Council to distribute—gray for the first performance, which came November 9; cream color for the second, which was November 16. These tickets, with 10 cents, admitted the young people to the special matinee.

Through the efforts of the Council all these tickets were distributed through the schools, Girls' and Boys' Clubs, Boy Scout troops, church choirs and many other groups.

Members of the Council served as hostesses and assumed the responsibility of seeing that everything moved smoothly.

Six hundred boys and girls attended the first matinee and a much larger number the second.

Praise From A Much Appreciated Source

Writes Mrs. William C. Brown, former chairman of Motion Pictures of the Ohio State Federation of Women's Clubs and new Chairman of Motion Pictures for the General Federation, in a recent issue of *The Buckeye,* State Federation magazine:

"The unparalleled excellence of an unusually large number of pictures produced during the past year reflects in a high degree the admirable manner in which the producers have met a threatening situation. Headed as we were towards an inevitable impasse, the splendid cooperation of the industry with leaders of various national organizations which believed an improved status of the screen to be imperative, and the strict application of the code by the industry's administrator, Joseph Breen, merit our highest commendation. From Mr. Hays' office comes an announcement of a year's bill so distinguished and varied as to satisfy the most jaded or exacting taste.

"To the chronic Doubting Thomases and those isolated national organizations and professorial theorists who still lament that 'pictures show no improvement,' we recommend a cessation of 'windmill' fighting and suggest that an unbiased comparison be made between ten or more pictures that were shown during the month of August and September, 1933, and films now being presented or billed for local presentation."

AVAILABLE STUDY GUIDES

NEW THIS MONTH

A Tale of Two Cities, 15c
Also Prize Contest Guide, 6c
Sheet of Miniature Stills, 6c

Procure from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N. J.

OTHER GUIDES

Fang and Claw, 15c
A Midsummer Night's Dream, 15c
Mutiny on the Bounty, 15c
Peter Ibbetson, 15c
Seven Keys to Baldpate, 10c

Also purchasable from Educational and Recreational Guides, Inc.

These Guides, issued at an earlier date, are likewise still available:

Anne of Green Gables, David Copperfield, Dog of Flanders, The Last Days of Pompeii, Les Miserables, Scrooge, Sequoia, The Three Musketeers, Treasure Island.

Lower prices for bulk orders of all guides

The "Ten Best Pictures"

(*Continued from Page* 1)

of the historical epics glorifying individual accomplishment; *The Hunchback of Notre Dame*, a venture into a new field of drama; *The Big Parade*, a powerful peace picture; *The Jazz Singer*, which introduced sound to the world's audiences; *Grand Hotel*, which started the vogue for imposing all-star casts; and *One Night of Love*, which converted the public to a new appreciation of operatic music.

"The tenth picture has not been released as yet. It is something of an experiment, being the first feature-length picture to be filmed in natural color, entirely out-of-doors. This picture, *The Trail of the Lonesome Pine*, was shown to the ten directors in rough form. It is expected to be the deciding factor in Hollywood's current problem—whether or not the public is in favor of a universal color used on the screen."

Interest in this production, which Walter Wanger is filming for Paramount release, recalls a story Cecil DeMille tells concerning his silent screen version of this book. "It was at the premier of the picture," says Mr. DeMille, "that John Fox, Jr., looked at me with reproach and said, 'I hardly recognize the story. But at least you have left the pine tree.' To which I shamelessly replied, 'Well, that's not exactly a pine tree, either. You see it is really a redwood.' "

* * *

Hollywood is wondering whether the lovely costumes now being designed for *Romeo and Juliet*, at M-G-M, will bring about a revival of Renaissance fashions. The appearance of Norma Shearer, at a recent function, in a severely plain, draped black velvet, with flowing sleeves, relieved only by a touch of white ruching at the neck, and worn with a Juliet cap, gives credence to the thought.

WHAT'S NEXT IN HOLLYWOOD?

By Alice Ames Winter

Hollywood is more and more the Mecca of famous authors who are turning their talents towards picture production. What do they think of us?

H. G. Wells is telling us of the way in which the cinema is outdistancing the stage: "The film is very much greater. It gives you scene, drama, human voice, human expression, numberless things the stage cannot give you. The stage is very limited . . . I think it is the very greatest art, with the possibilities of becoming the greatest art form that has ever existed." And Hugh Walpole is predicting the decadence of the novel before that universal story-teller, the cinema.

Now comes James Hilton, who captured the world with his *Goodbye Mr. Chips* and *Lost Horizon*. He is to help in the scenario of *Camille* which is to star Greta Garbo. "I realize," he says, "there is a great deal in the technique of the screen that a novelist should know before writing for pictures. It is my intention to start at the bottom and learn all I can of film making first." Incidentally, since Hollywood has so often represented itself in story and picture as a kind of mad-house, it is interesting to hear what so cultivated a man has to say about this movieland city, which has completely upset the impression he brought with him. "It is one of the most highly civilized communities I have ever seen," he states. "My conception of a rather fantastic place appears quite in error. I am impressed with its tremendous size and activity. I can imagine no more ideal city in which to live and work." Another newcomer is that doyen of American poets, Edgar A. Guest. You've read his verses and heard him over the radio. Soon you will be both seeing and hearing him on the screen in a Universal picture.

And this brings us to one of the signs of the times, namely the tie-up between radio, newspaper and screen. For example, *Small Town Girl* by Ben Ames Williams is now being published serially in 110 newspapers. Very soon Janet Gaynor is to be filmed by Metro-Goldwyn-Mayer in the part, and with her Robert Taylor, whose upward leap towards stardom is both brilliant and swift. In *Broadway Melody* and in *The Magnificent Obsession* he has made his mark and shown his versatility, for the two roles are poles apart. Robert Taylor and Errol Flynn in *Captain Blood* are the shooting stars of today. No one could have played the bucaneer with greater joyousness and charm than this new young Irishman who has come over from the stage.

But we like the old ones, too. You are going to be greatly intrigued by *The Petrified Forest*, a curious blend of western banditry and poetic psychology, centering in an oil filling station in the midst of the great American Desert. Leslie Howard is rather a marvel in the way he can keep in the realm of drama the phantasy of a dreamer who has lost his grip on the world. And Bette Davis blends with his her girl's ideals—all against a background of bandits and swirling sand.

Your West Coast Committee discussed the ten best pictures of 1935. They could not list less than thirty. And it looks as though 1936 would keep up the tradition of excellence. Whether it is a phantasy like Paramount's all-color excursion to the planet Mars; or Metro-Goldwyn-Mayer's plan to follow their exquisite production of *Romeo and Juliet* by an equally faithful staging of *As You Like It* and George Eliot's *Silas Marner* with Lionel Barrymore (the much-loved), or *The Good Earth* with the vivid young Viennese actress, Luise Ranier, playing with Paul Muni, or *The Gorgeous Hussy* that charming story of the reign of Andrew Jackson, the film fare seems likely to be superlative. Over at RKO plans are under way for *Mary of Scotland*, awaiting the return of Katharine Hepburn from her vacation; for Ann Harding's new picture, *The Indestructible Mrs. Talbot* (probably to be released under the title of *The Lady Consents*); and for *Little Dorrit* with Anne Shirley.

What are Warner Bros. going to do with *Green Pastures?* Rex Ingram, the negro player who is to impersonate "de Lawd," is a Phi Beta Kappa of Northwestern University and many of the principals come from the New York staging of the play. Shortly they will be hard at work in Hollywood.

Once again Freddie Bartholomew is to show his wide range of abilities in a version of Kipling's *Captains Courageous*, with Franchot Tone teamed with him. The story is of the spoiled son of a millionaire thrown among the rough, vigorous fishermen of the Atlantic Coast.

Meanwhile Ouida's *Under Two Flags* with Ronald Colman, Victor McLaglen and Simone Simon promises to be the most spectacular production of that genius of production, Darryl Zanuck, over at Fox. And when Fredric March finishes *Anthony Adverse* (the loveliest sets you can imagine), he will go to Twentieth Century-Fox to do *Wooden Crosses*.

Tulsa Using Pictures In Safety Campaign

(*Continued from Page* 1)

crossing streets in the safest manner. Classroom lectures will accompany the showing of these films, and it is anticipated the accidents will be greatly cut down as a result.

Films For Pupil And Teacher

(*Continued from Page* 2)

land, who won praise for her playing in *Midsummer Night's Dream*. The photoplay sweeps forward with dash and power, mingling thrills with realistic picturization of conditions in England and along the Caribbean Sea in the early colonial period. The hero, an Irish doctor, sold into slavery for having given aid to an enemy of the English King, is driven by tyranny and injustice into being a priate. Eventually, as monarch of the seas, he saves Port Royal from an attack of the French and is restored to a life of honor. His crew, a motley lot, provides an entertaining support. One of them, a scripture-quoting Scot, adds much humor as a relief to the scenes of fighting and brawling. Of course, there is bloodshed, but it is not made gory; it is a natural part of the pirate yarn. The story is maintained in a high romantic key, sustained by an excellent musical score. The replacement of screams and yells in the mob scenes by orchestral music is most effective and pleasing. Excellent photography and characterization alone should make this film worthy of study. The best scenes include the doctor's mock trial, his duel with LaFitte, the French pirate, and the attack upon Port Royal.

A TALE OF TWO CITIES

(M-G-M)

The French Revolution is presented not as the background for human struggle but as the motivating force that shapes the destinies of the chief characters. This highly dramatic spectacle tells the story of revenge, of personal triumphs, of political upheaval and of self-sacrifice. Technically it is nearly flawless. It is mounted with lavish disregard for costs and careful consideration for realistic and dramatic effects. Magnificently directed mobs battle down the guards and storm the Bastile. Shouting crowds, drunk with freedom and power, forget the cause of the Revolution and condemn the innocent with the guilty in trials more farcical than those against which they themselves rebelled. Vengeance and love wage a battle for the life of a man whose only guilt is that he was born a Frenchman. Scenes rich in comedy lighten every crisis and the grand climax is made more powerful through the use of sybolism, of accenting contrasts and matching tempo. Throughout, a well-balanced forward movement is maintained. The rabble at the guillotine is blood-chilling but does not dwarf the plight of the main characters; the fall of the Bastile is thrilling but is not made more important than its valuation as an incidental episode warrants. Carefully directed background action and characterization match the excellence of authentic detail in sets and background materials. Worth noting among the niceties of the

(*Continued on Page* 8)

Glimpses Of the Coming Musicals

By Alice Ames Winter

Music keeps its lead these lovely winter days in Hollywood.

Among the pictures which will feature lovely music as an integral part of their romantic background of early American life are two which are almost ready for release. *Rose Marie*, co-starring Jeanette MacDonald and Nelson Eddy, made by Metro-Goldwyn-Mayer and directed by W. S. Van Dyke, was the first musical production to be filmed almost entirely out-of-doors. Woodland and mountain lake settings, with spectacular Indian dances and ceremonies, form the background. Opening and closing scenes which introduce operatic arias were made indoors. *Rose of the Rancho*, made by Paramount, is introducing Gladys Swarthout to the screen in a delightful and romantic story of old Monterey. John Boles sings with her.

***The Great Ziegfeld*, a most elaborate musical production which has been before the cameras at Metro-Goldwyn-Mayer for several weeks, weaves into the life story of the well known Broadway producer a panorama of entertainment from early vaudeville days to later spectacular New York productions. William Powell plays the title role.**

At Columbia, the new Grace Moore picture—as yet untitled—has reached the rehearsal stages. Josef Von Sternberg will direct. The story is one acquired by Miss Moore during her European tour last year. Originally called *Cissy*, it includes original Kreisler music and tells, in Cinderella fashion, of the friendship of an Austrian Emperor, of about the 1850's, for a little princess of the court. At this studio, too, is the musical production, *Rolling Along*, starring Harry Richmond and directed by Victor Schertzinger, which tells a colorful tale of showboat days and Broadway success.

In *Give Us This Night*, a Paramount production, Jan Kiepura (of *Be Mine Tonight* fame) will make his American screen debut. He is co-starred with Gladys Swarthout in this original screen opera which was written by Eric Wolfgang Korngold and Oscar Hammerstein, exclusively for the screen. Adding further interest to this picture is the fact that it will present the first screen role of that excellent actor of the British and American stage, Mr. Phillip Merivale.

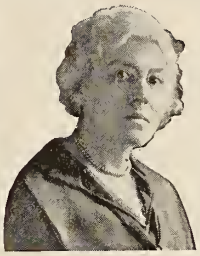
Plans at Warner Bros. for the making of a picture tentatively called *The Life of Beethoven*, which were recently announced, move nearer to completion with the selection of Edward G. Robinson to play the part of the great composer.

To Film "Bohemian Girl"

The Bohemian Girl, with Laurel and Hardy, is the first of the old-time light operas scheduled for production.

WHO'S WHO IN BETTER FILMS

It is always a sound axiom that when you want a thing well done you should ask a busy person to do it. Probably that portion of the Wilmington, Delaware, public which is interested in better motion pictures had this principle in mind when back in 1925 it asked Mrs. Edmund M. Barsham to serve as chairman for the first Junior Matinees held in that city, for through this means it launched her on a motion picture career that has proven highly profitable to both city and state.



Mrs. Barsham is by no means a one-track-minded individual. To her work in the motion picture field she brings an organization technique rounded out by much experience not only in women's organizations but in organizations numbering both men and women among their membership.

She has worked for a number of years in the Delaware League of Women Voters and is its present State President. When the now defunct NRA was promoted in Delaware she was "assistant general" in charge of women's activities. She is a past vice-president of the Young Women's Christian Association of Wilmington and served for four years as finance chairman of the Association. She is also the only woman member of the Advisory Committee to the Federal and State Employment Service, an honor conferred upon her by Delaware's governor.

Incidentally she organized the Wilmington City Federation of Women's Clubs and was its first president, serving two terms.

In spite of this wide range of activities, however, Mrs. Barsham has found time in the past 11 years to do much intensive work for motion pictures. She was the first motion picture chairman of the Delaware State Federation of Women's Clubs, a position she holds at the present time, having served six years with a two-year recess. She organized the Wilmington Better Films Council, the largest motion picture group in the State, and is still its chairman. For six years she edited the weekly previews of pictures issued by the Council, did its radio broadcasts and kept innumerable speaking engagements for it and for the State Federation.

Mrs. Barsham is carrying out a very comprehensive program both in the local Council and the State Federation this year. In the State organization she is laying special emphasis upon family pictures for the week-ends, Junior Matinees for Saturday mornings, the introduction of motion picture appreciation classes into the Junior and Senior high schools of the state and the elimination of undesirable short subjects from motion picture bills. Local motion picture chairmen are being urged to see to it that when a local exhibitor avails himself of the 10 per cent cancellation clause in his picture-purchasing contract he does not seize the opportunity to cancel the higher type of pictures and show less desirable ones because he believes they will have greater box-office appeal.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

AH, WILDERNESS
(*M-G-M*)

To be admitted to the inner circle of any family and to see objectively the personal problems which must be faced enriches one's experience and develops sympathy and understanding along such lines as:

1. The emotional turmoil of young people and their superficialities.
2. The repressions of parents as they seek to guide their children into an understanding of life or to guard their childhood innocence.
3. The parental worries concerning children and their bungling attempts at discipline.
4. The sorrows and joys attributable to a blacksheep in the family.

CAPTAIN BLOOD
(*First National*)

Pictures which tell vividly a story of the past help us to live beyond the limits of time and space. Why should we be confined to narrow, restricted lives when such portrayals can enrich our experience through centuries of imaginative understanding?

That we today have progressed beyond some barbarities should not blind us to the cruelties of this generation. Those who have the courage to revolt aganist injustice lay the foundations of the happier world that is to be.

DANGEROUS
(*Warner Brothers*)

Who are the dangerous people in the world? This question is answered by Don quite specifically—those who are "rotten selfish." He tells Joyce, "You'd do anything to gain your own desire and go on leaving somebody else to pay."

(*Continued on Page* 7)

New Picture Publications Are Welcomed

December welcomed a new publication of importance to followers of films. It was the *Motion Picture Review Digest*, published by the H. W. Wilson Co. of New York City, which for thirty years has published the *Book Review Digest*, a similar type of periodical.

The digest is a condensation of reviews and previews appearing in 40 leading trade and general publications, brought so completely up to date that the full information is available during the early days of the run of all current films.

It is invaluable not only for parents who want to safeguard their children's film fare and for adults who are discriminating about their own motion picture entertainment, but also for those who have a professional interest in films and are therefore anxious to keep pace with critical evaluations of them. Audience rating is given on all films reviewed.

Another important motion picture publication, just issued, which deals with films of a different type, but is also exceedingly valuable, is a pamphlet entitled *Sources of Educational Films and Equipment.* This was compiled by Dr. Cline M. Koon, specialist in radio and visual education, and is published by the Office of Education of the U.S. Department of the Interior.

The pamphlet does not attempt to name the individual films available, but lists the various types of educational films which can be obtained and a very large number of sources, commercial and non-commercial, from which they can be secured.

The booklet will be especially welcomed by teachers, heads of summer camps and by others who make constant professional use of educational short subjects.

Theatres Carry Out Campaign on "Scrooge"

A very effective capitalization of school interest in *Scrooge*, the Christmas film based on Charles Dickens' *Christmas Carol*, which may possibly convey suggestions to other communities, was carried on by the Loew Theatres in New York City.

A special introductory letter was sent to public and parochial school teachers offering copies of the Study Guide on the film prepared by Educational and Recreational Guides, Inc. Stills for use on the bulletin boards were mailed to school principals. Parent-Teacher Associations were contacted and furnished with information about the film and with the play date in neighborhood houses.

A most enthusiastic response on the part of the students bore testimony to the effectiveness of the campaign.

A CLUB WOMAN CHATS ON FILMS FOR THE FAMILY

(*Continued from Page* 3)

sion, after a long period of intensive work in behalf of better films, I am suggesting to my own group, the East Coast Preview Committee, that we make a new type of survey. Instead of studying our own motion picture tastes we are going to survey the motion picture tastes of the whole community. Various representatives have been delegated to keep in touch with the neighborhood houses in their own sections, not merely to urge the family night program; not merely to see that the pictures which are booked are not only inoffensive to community morals but also to community standards of taste; but primarily to study with the local exhibitor his own problems.

We want him to take us into his confidence, as much as he will, as to what type of pictures the public really wants, by showing us the attendance figures on the pictures that run in his theatre from week to week. We want to find out from him if the individual parents in the community are really as much interested in the kind of program that goes into the neighborhood house as they pretend to be. Do they give him the cordial praise and warm support he deserves when he presents an extra fine family program for the week-end? Do they get in touch with him and ask him to book pictures they regard as exceptional? If he advertises his bill some days in advance, do they often call him and suggest the substitution of another picture for one they consider of less desirable type?

In other words, is the public keenly alive to the educational and social as well as entertainment possibilities of the local playhouse, or is it utterly apathetic about the type of pictures the manager books?

When we have found out all those things, we will, I assume, be far better prepared to support our contention that when we, the East Coast Preview Committee, speak of pictures we actually are voicing the views of the public.

Many better films groups undoubtedly have conducted surveys of this kind. If they have not I recommend it as an informative guide.

Another project our own group is undertaking in the next few months—and I presume most better films groups in the country are doing the same—is a study of pending legislation regarding motion picture theatres, particularly a bill which will go before the New York State legislature outlining specific provisions for the handling of children in the theatres. This bill will be thoroughly discussed at our next East Coast Preview Council meeting.

While late December and early January did not present such a noteworthy outcropping of pictures as *A Tale of Two Cities, Ah Wilderness, Mutiny on the Bounty, Peter Ibbetson, Scrooge* and other films issued in November primarily for Christmas or pre-Christmas release, it again maintained high standards of family film production.

Perhaps the outstanding family picture of the month was Frank Buck's *Fang and Claw* (RKO-Radio)—a vivid, interesting and true picture of life in the Asiatic jungle. No redblooded boy or girl could resist its lure and there is something in it to appeal to the slumbering spark of adventure in every adult.

Shirley Temple's *The Littlest Rebel* (20th Century-Fox) would in all probability take second place with the majority of audiences. To many who cannot resist La Temple's charms it would easily be first because of the winning personality of the most delightful child yet known to stage or screen. *The Littlest Rebel* takes us back to the Civil War drama of the Blue and the Gray, and presents the engaging Shirley as a small child who pleads for a pardon for her father from President Lincoln when the former is in danger of being shot as a rebel spy. Like American audiences, en masse, President Lincoln cannot resist her.

For youthful audiences there will be a great appeal in Paramount's *Rose of the Rancho*, which marks Gladys Swarthout's debut on the silver screen. Not only is it noteworthy because it brings another opera star to the films, but also because it deals with a romantic and interesting period of American history when California was just being taken over from Spain and there were perpetual conflicts between the Spanish dons and the gringoes. Adult audiences may find a slight incongruity in having Willie Howard's particularly modern brand of humor interpolated in this romantic comedy-melodrama of olden California, but the children will love it.

Films released during December and early January, which can be recommended without reservation for a Family audience, include: *Bar 20 Rides Again* (Paramount), *Drift Fence* (Paramount), *Fang and Claw* (RKO Radio), *It's a Great Life* (Paramount), *The Littlest Rebel* (20th Century-Fox), *Ring Around the Moon* (Chesterfield), *Rose of the Rancho* (Paramount), *Sunset of Power* (Universal), *Whispering Smith Speaks* (20th Century-Fox).

AVAILABLE FREE

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Mandate Of Public Is For Clean, Sparkling Films

(*Continued from Page* 1)

of the motion picture. It proves some contentions and disproves others. It is a source of enlightenment, the clarifying rays of which must be depended upon to light the road ahead.

"Striking is the essential character of those pictures which month in and month out stand at the head of the list of Box Office Champions. Since August, 1934, the following are among the subjects in this classification: *Treasure Island, The Barretts of Wimpole Street, Flirtation Walk, David Copperfield, Roberta, Love Me Forever, Curly Top* and *Top Hat*. Among those subjects which appear in the second position in these several monthly classifications are: *Handy Andy, Judge Priest, One Night of Love, Bright Eyes, Life Begins at Forty, The Little Minister, Lives of a Bengal Lancer, Ruggles of Red Gap, Naughty Marietta, Oil for the Lamps of China*, and *Steam Boat 'Round the Bend.*

"This imposing group of attractions, each one of which has commanded worldwide audiences of vast millions, answers in thundering tones the dominant question of the theatre, which is, 'What Does the Public Want?' If we are to take this list for our guidance, which indeed we must, the lesson which it very obviously teaches is that the public wants decent, wholesome entertainment; that it most certainly does not want smut, sophisticated or crude, blatant sex or criminal glorification.

"The public obviously is not afraid of a classic of literature if it is sufficiently well-done, or of a genuinely intelligent dramatic story. Its preference is plain for the handsomely staged, tuneful musical play. The simple and homely, when they are done with talent and sincerity, are in very genuine demand. The adventure story reasserts its time-honored appeal."

Turning to *The Film Daily's* "14th National 'Ten Best' Poll," 451 critics scattered over the nation have voted for the highest type of entertainment. In many cases the votes represented the preferences of their readers as individual newspapers conducted their own polls.

The Film Daily's "Ten Best" list follows:

Picture	Distributor	Votes
David Copperfield	Metro-Goldwyn-Mayer	339
The Lives of a Bengal Lancer	Paramount	278
The Informer	RKO Radio	256
Naughty Marietta	Metro-Goldwyn-Mayer	250
Les Miserables	United Artists-Zanuck	235
Ruggles of Red Gap	Paramount	222
Top Hat	RKO Radio	174
Broadway Melody of 1936	Metro-Goldwyn-Mayer	166
Roberta	RKO Radio	155
Anna Karenina	Metro-Goldwyn-Mayer	129

Of the list *The Film Daily* has this to say:

"In point of box office value, every picture in the 'Ten Best' list was in the big money class with the possible exception of *The Informer*. The longevity of the latter film, however, on the basis of repeat bookings and special showings induced by the distinctions it has won will ultimately give it a total gross of very substantial proportions."

Back again with Mr. Quigley in *The Box Office Check-Up*, the reader finds "further evidence to be gleaned from the record."

"It is to be found in *Motion Picture Herald's* list of the biggest money-making stars of the year," Mr. Quigley writes. "Standing at the head of this great list is a little child, who, during the past year, had led countless millions to the doors of the theatres of the world—SHIRLEY TEMPLE. This little star's wholesomeness, simplicity and charm are the screen's attributes at its best. Next in the list is the revered Will Rogers, whose characteristics, so well known to the whole public, give enduring emphasis to the mandate covering what the public wants."

THE WINNERS

Shirley Temple	874%
Will Rogers	817%
Clark Gable	639%
Fred Astaire and Ginger Rogers	495%
Joan Crawford	485%
Claudette Colbert	451%
Dick Powell	446%
Wallace Beery	412%
Joe E. Brown	341%
James Cagney	334%

"Here, then, is the lesson of the record," continues Mr. Quigley. "May it during the succeeding year be so reflected in the operations of the industry as to insure a continuance of the popularity which the motion picture has won by giving the public what it wants."

In another article in *The Box Office Check-Up*, further details were given:

"It is the ticket office that is speaking, not the exhibitor himself," the article reads. "The verdict is from the week's receipts, not from the showman's personal preferences as to type of product or style of acting. The question placed before the independent theatre owners was this: 'Please list the ten players whose pictures drew the greatest number of patrons to your theatre from September 1, 1934, to September 1, 1935.'

"Type of product in which the winners of the ten leading rankings appeared classifies generally as follows: comedy, two; comedy-drama, three; drama, one; musical comedy, one; and musical comedy drama, one."

FROM EUGENE O'NEILL TO LLOYD DOUGLAS, FROM AFRICAN JUNGLES TO CARIBBEAN WATERS RANGE THIS MONTH'S BOOKMARKS

"CAPTAIN BLOOD"

"Who are ye, and whence do ye come?"
"Gentlemen of fortune, from the Sea."
—Pirates' Hail.

Exploits Of The Wolves Of The Sea
In Fact And Fiction In
THE CLEVELAND
PUBLIC LIBRARY

ROUSING PIRATE YARNS By SABATINI

Captain Blood
Captain Blood Returns
The Sea Hawk
The Black Swan

MEN WHO FLEW THE BLACK FLAG

Doubloons, by *Driscoll*
Lafitte the Pirate, by *Saxon*
Book of Pirates, by *Pyle*
Pirates, Old and New, by *Gollomb*
Under the Black Flag, by *Seitz*

PIRATE STORIES

Black Bartlemy's Treasure, by *Farnol*
Treasure Island, by *Stevenson*
Pelican Coast, by *Le May*
The Dark Frigate, by *Hawes*
Porto Bello Gold, by *Smith*

Printed through the courtesy
of the
....
(Name of Theatre)
Presenting
"CAPTAIN BLOOD"

"AH, WILDERNESS!"

"A boy's will is the wind's will,
And the thoughts of youth are long,
long thoughts."

The Triumphs and Trials of Youth
Portrayed In These Books In
THE CLEVELAND
PUBLIC LIBRARY

YOUTH MEETS LIFE

In Drama

Ah, Wilderness! by *O'Neill*
The Youngest, by *Barry*
Another Language, by *Franken*
Young Woodley, by *Van Druten*

In Story

Seventeen, by *Tarkington*
Growing Pains, by *Toohey*
Temperamental Henry, by *Merwin*
Dandelion Days, by *Williamson*
Phoebe and Ernest, by *Irwin*
The Youth Plupy, by *Shute*

FACING YOUTH'S PROBLEMS

Growing Into Life, by *Seabury*
Youth and Creative Living, by *Maus*
The Modern Family, by *Myers*
Adventurous Youth, by *Brewbaker*
Building Your Life, by *Bennett*

Printed through the courtesy
of the
....
(Name of Theatre)
Presenting
"AH, WILDERNESS!"

"FANG AND CLAW"

"Talon and tusk and claw . . .
That keep the Jungle Law!"
—Kipling

The Ways of Wild Folk
Described In These Books In
THE CLEVELAND
PUBLIC LIBRARY

IN THE JUNGLE WITH FRANK BUCK

Fang and Claw
Bring 'Em Back Alive
Wild Cargo

THE JUNGLE AND ITS PEOPLE

Jungle Peace, by *Beebe*
Six Years in the Malay Jungle, by *Wells*
Green Hell, by *Duguid*
Jungle Portraits, by *Akeley*
Over African Jungles, by *Johnson*
Jungle Ways, by *Seabrook*

ADVENTURES WITH WILD ANIMALS

In the Land of the Lion, by *Kearton*
Lions, Gorillas and Their Neighbors, by *Akeley*
Congorilla, by *Johnson*
African Game Trails, by *Roosevelt*

Printed through the courtesy
of the
....
(Name of Theatre)
Presenting
"FANG AND CLAW"

"MAGNIFICENT OBSESSION"

A young waster decides to remake his life and serve humanity as a doctor.

Stimulating Reading Suggested By
THE CLEVELAND
PUBLIC LIBRARY

STORIES OF REBORN MEN

Magnificent Obsession, by *Douglas*
Resurrection, by *Tolstoy*
The Good Shepherd, by *Oliver*
Country Doctor, by *Balzac*
The City of Comrades, by *King*

"THE FINE ART OF LIVING"

Making the Most of Your Life, by *Morgan*
About Ourselves, by *Overstreet*
How to Live, by *Bennett*
Discovering the Genius Within You, by *Cobb*
How to Develop Your Personality, by *Shellow*

DOCTORS IN STORY

Doctor Mallory, by *Hart*
Dr. Serocold, by *Ashton*
Private Worlds, by *Bottome*
A Doctor of the Old School, by *Maclaren*

Printed through the courtesy
of the
....
(Name of Theatre)
Presenting
"MAGNIFICENT OBSESSION"

Lessons From The Movies

(*Continued from Page* 5)

That is principally what is wrong with the world today. Don points the way out for all exploiters as well as for Joyce when he says "You never paid for any happiness in your whole life. You owe for it. There is one thing I know. If you're ever going to be anything but a jinx you'd better start paying off, because you're in debt for the rest of your life."

THE LITTLEST REBEL
(*20th Century-Fox*)

This picture portrays the best in every group of characters—the slaves, the southerners, the northerners, the parents and the children. Against a background of war, which usually brings out the worst in individuals, the finest traits are emphasized.

In the midst of the emotions aroused by the photoplay, certain ideas stand out clearly: the insanity of war, the glory of understanding and sympathy, the meaning of loyalty, the "humanness" of the really great.

MISTER HOBO
(*Gaumont-British*)

The improbabilities and unrealities of this photoplay do not impair its entertainment value or lessen the effectiveness of its thought-provoking situations.

It ridicules the treachery of a financial system that permits those in power to exploit the weak.

It suggests the helplessness of anyone who fights for fairness and justice against those who hold positions of trust, even though they are untrustworthy. It impressively presents a type who is not money mad.

(*Continued on Page* 8)

Broadcasts Increase Bookmarks' Popularity

Since Cleveland Public Library bookmarks began to be broadcast on a National Broadcasting Company network, the demand for them has doubled and tripled.

Two racks are placed in the basement corridor of the main library, as well as supplies in branch libraries. Whenever a film bookmark is circulating these racks in the main library have to be replenished at least twice daily.

Has Twelve Day Exhibit Of Movie Stills

Because motion pictures are considered such a valuable adjunct to the work of the English department, a 12-day exhibit of motion picture stills has recently been shown at the Greenwich, Connecticut, High School. Miss Elizabeth Currie and Miss Margery M. Pierce of the faculty of the English department were in charge of the arrangement of the photographs on the school bulletin boards.

Pictures from which representative stills were chosen were:

Treasure Island, Peck's Bad Boy, Mrs. Wiggs of the Cabbage Patch, Judge Priest, Queen Christina, The Thin Man, The Count of Monte Cristo, Wagon Wheels, The Lost Patrol, One Night of Love, Men in White, David Copperfield, Lives of a Bengal Lancer, Naughty Marietta, Sequoia, Les Miserables, The Barretts of Wimpole Street, and *West Point of the Air.*

Lessons From The Movies

(*Continued from page 7*)

THE BRIDE COMES HOME

(*Paramount*)

This picture defends the right of a husband and a wife to quarrel and even to throw things at each other. It is justified in its condemnation of milk and water personalities in whom ideas are absent, convictions lacking, and forcefulness unknown. But those who cannot discipline their impulses doom themselves to unhappiness through loss of the respect of many with whom they associate. Why cannot more people maintain power with poise—forcefulness with understanding—convictions with toleration? Is it any wonder, however, that Jeannette chose "Cy" instead of Jack?

FILMS FOR PUPIL AND TEACHER

(*Continued from page 4*)

closely knit story structure are the clever transitions between scenes and especially the methods of introducing characters by speaking the names just preceding the appearance of the individuals. The introduction of the lovely Christmas music by the boys' choir heightens the spirit of the English background and adds strength to the theme of the spiritual regeneration of Carton. Ronald Colman makes the smiling, sardonic wastrel one of the saddest characters of the screen, whose true nature is revealed more through his effect upon others than in his own speech and action, until his final sacrifice. The cameramen show alternately intimate reactions and broad sweeps of the effect of the Revolution.

Staten Island Students Try Experiment With Movie Camera

News reels of school events are a favorite activity.

Happy the Motion Picture Club which numbers among its members owners of motion picture cameras. Any study of film technique is greatly enhanced by their activities.

Such an organization is the Moving Picture Club of Curtis High School, Staten Island, New York. Although less than six months old, it is one of the most active clubs in the school, and not the least thrilling phase of its program are the newsreels it makes of school activities.

Every Tuesday morning the club gathers back stage in the school auditorium to discuss current pictures and there is live comment on acting, plot, production, lighting, photography and technical details. The juniors regularly run over the weekly film guide issued by their elders in the Staten Island Motion Picture Council and their reaction to films is frequently more critical than that of the adults.

At every meeting there is either a featured talk or a general discussion led by the president, who makes pictures of his own, has spent much time in studios and laboratories and made an intensive study of the details of motion picture production.

At one of these meetings he explained the three dimensional moving picture of the future, having actually seen these at the Eastman Laboratories in Rochester. He has delivered talks on lighting, double exposures and film editing, in all of which he is well versed.

Among the discussions of general nature which have proved most interesting are those which centered about the elements of comedy, the problem of adapting a novel to the screen and the historical accuracy of *Mutiny on the Bounty.*

Delegates from the club attend weekly previews of motion pictures and report to their club mates. Their reviews are subsequently compared with those of the leading film critics. Newspaper reviews and special articles on motion pictures are clipped and pasted into a scrapbook, which is one of the club's proudest possessions.

Very shortly after the club was organized it made its first newsreel, a record of the school's Field Day activities. Another film of similar character is planned for the coming spring. Miss Norma M. Scheinberg, faculty advisor, is the motivating spirit behind the club's activities and was also one of the prime movers in its organization.

Why the Bookmarks

Ah, Wilderness!, which furnishes excellent material for a bookmark (see page 7) was selected because of the deft and delicate way its theme is handled and also because of the fine interpretations contributed by the cast.

Fang and Claw was an inevitable choice, since it records actual and adventurous experiences and the public is always interested in good books about wild animals.

Magnificent Obsession is appropriate because of the quality and popularity of the book from which it was made.

Rose Marie was selected because of its good, though light, music and because the locale and the "Royal Mounted Police" angle furnish good book suggestions.

Captain Blood is a happy choice for a bookmark because the film is a fine one, combining lively action with excellent historical treatment and a splendid musical build-up.

A Feather In Her Hat was selected because the novel is an unusually interesting one with good connecting books.

Film Inspires Debate Upon Peace Vs. War

Two short films, episodes from the feature picture, *Broken Lullaby,* stimulated lively discussion about war and peace when 5,000 young people from the Methodist Episcopal Church, South, met recently in Memphis at a conference called to discuss significant social factors of today.

The films were from the "Secrets of Success" series, pictures developed by the Committee on Social Values in Motion Pictures primarily for the use of character-building agencies.

The young people were deeply moved by the tragedy of the young French soldier who long after the World War was over could not recover from his remorse at having killed a German boy in battle.

Beside these films, so eminently appropriate to a War-Peace Forum, *Alias the Doctor,* which deals with the evils of intemperance, another of the "Secrets of Success" series, was shown to the temperance group.

D. A. R. Extends Preview Work

(*Continued from page 1*)

daily and promptly return their evaluations of the pictures seen on special blanks prepared for the purpose. Pictures are adjudged according to entertainment, ethical, artistic, educational and historical values and audience suitability.

About once a month the committee holds a luncheon meeting to discuss recent films and problems arising from its work. An occasional guest speaker brings a special message from the motion picture field.

Mrs. McIntire is publishing a monthly article on films in the National D. A. R. magazine. She has outlined a program of work for her chairmen which includes assistance in the formation of local Better Films Committees or Councils; encouragement of the showing of films suitable for children; encouragement of the establishment of photoplay appreciation classes in the high schools; stimulation of public support of finer films, and an effort to secure the production of a larger number of really authentic historical films.

Mrs. McIntire is asking that each chapter chairman plan at least one meeting a year on better films and at that time give out the list of recommended pictures shown in local theatres. She also urges that each chapter, if possible, form a study group among parents, to deal with film possibilities.

The new National D. A. R. chairman is president of the Finer Films Federation of New Jersey, which is one of the first statewide better films organizations to be formed in the United States. She is also an active member of the East Coast Preview Committee.

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PERIODICAL DIVISION

A Bulletin for All who are Interested in Better Motion Pictures

The Motion Picture and The Family

Comment on Current Films by Teachers, Educators, Community Leaders

VOL. 2 | FEBRUARY 15, 1936 | No. 6

Six Theatres In N. Y. Aid School Group

Cooperation of six commercial theatres in New York City to present week-end programs made up of feature films and shorts entirely suited to juvenile consumption is announced by the Schools Motion Picture Committee of that city, composed of interested parents and members of the faculty from 40 private and public schools.

The Plaza, Loew's 83rd Street, the Little Carnegie Playhouse, the Sutton Cinema, the Eighth Street Playhouse and the Lenox Picture House are the cooperating theatres. Not only all the feature pictures shown there on the week-end, but also shorts, news reels and even trailers are previewed by a special committee from the larger committee. Approved films are shown, and substitutions made if there are any which are disapproved when previewed.

(*Continued on Page* 3)

Philadelphia List Now Reaches 1,000 Groups

The distribution of the list of approved pictures issued by the Philadelphia Motion Picture Forum has now reached extraordinary proportions. Copies of it reach one thousand interested groups every month.

Mrs. Benjamin Loeb serves as Editorial Chairman and Mrs. C. F. Wolcott, Motion Picture Chairman of the Delaware County Motion Picture Club, as Distribution Chairman. Lists are at the door when the Forum meets and are made available to everyone who is interested. Orders are also left for next month's needs.

In addition, copies of the list are mailed to every library in and around Philadelphia and 200 are

(*Continued on Page* 2)

Films Reviewed In Current Issue

Reviewed in this issue: *Ceiling Zero, Crime and Punishment, Custer's Last Stand, Every Saturday Night, The Magnificent Obsession, The Milky Way, Modern Times, The Petrified Forest, Rose Marie, The Story of Louis Pasteur, Voice of Bugle Ann.*

Another Child Classic Comes To The American Screen

And the Girl Scout Magazine, "The American Girl," thinks it an occasion of such importance that it gives a long special article to the event. Aubrey Smith, as the grandfather, Freddie Bartholomew as Cedric, in the Selznick International production of "Little Lord Fauntleroy."

Give Film And Get Film Vermont Method

When schools in Vermont want a sixteen millimeter film for classroom use, they send a requisition to the Robert Hull Fleming Museum at the University of Vermont and the film is promptly forthcoming—that is, if the school is a member of the State classroom film library.

Admission to the library requires a cash deposit of $5.00 and the contribution of a single film. On the basis of this contribution the school is privileged to withdraw one film a week from the 24 films, ranging in length from one to four reels, which are the library's property. If it deposits two films, it may have two films a week. The films remain the property of the school contributing them and may be withdrawn at any time.

When the initial deposit of $5.00, which covers operating expense, cartons for shipping films, labels and requisition blanks, is gone, application for another $5.00 is made by the library, which simultaneously renders an account of all previous expenditures.

The library furnishes all member schools with requisitions and with up-to-date information as to new acquisitions. The films are of

(*Continued on page* 5)

St. Cloud Has Fine Book Week Movie Project

News of an interesting project which has been for nine years under way in St. Cloud, Minnesota, has just come to editorial attention. For all that period of time all the school children of St. Cloud have during National Book Week attended a motion picture performance planned especially for them. Needless to say, the picture selected was in each instance based on some well-known book.

For six years the plans were carried out by the public schools, with the Public School Librarian and the Elementary Grade Supervisor taking the responsibility.

For the past three years the project has been sponsored by the Parent-Teacher Association Council and carried out with the assistance of the Elementary Grade Supervisor.

Some of the films which have been included on the program are

(*Continued on Page* 4)

Dallas Starts Big Jr. Matinee Program

Neighborhood theatres in Dallas, Texas, and the local Parent-Teacher Associations are combining to make Saturday Junior Matinees a regular feature in several Dallas theatres.

The project has been made possible through the cooperative attitude of the city manager of the Interstate Circuit of Theatres, Mr. James Owen Cherry, who is work-

(*Continued on Page* 3)

Have Course In Screen Technique At Ithaca

As a graceful genuflection to modern trends, Ithaca College in Ithaca, New York, has added courses in radio, screen and stage work to its curriculum. The instruction includes screen writing and acting technique, as well as individual corrective conferences on speech and singing and lectures by visiting authorities in the various fields. The courses are so arranged that intensive training can be taken without following the general, four-year scholastic program.

Film Club In Cleveland Has Fine Program

Membership of the Cleveland, Ohio, Cinema Club may be small—it is limited to 100—but the organization makes up in quality anything it may seem to lack in quantity. Many of the most influential workers for better films from such organizations as the Federation of Women's Clubs, the D.A.R., the Public Library, Parent-Teacher Associations and the W.C.T.U. belong, and the organization's sphere of influence is wide.

The principal of every school in Cleveland, the bulletin board of every library or branch library in Greater Cleveland, every Y.M.C.A. and every Y.W.C.A., 200 Protestant church workers and about 400 interested individuals receive the bulletin of the club, which carries not only evaluations of films but items of definite interest to the movie-conscious.

Films are not classified in the usual way, merely according to audience suitability, but are advertised as "Of Historical Interest," "With Emphasis on Music, "From Well-Known Novels and Plays," etc., so that the reader can readily discover the type of film which interests him most.

Maintains Speakers' Bureau

The club maintains a speakers' bureau and offers lectures on such subjects as *Fundamentals of Better Film Work, Motion Pictures and Our Children, Viewing Motion Picture Art Nationally and Internationally*, and *A Mother Looks to Her Summer Movies.*

Study courses are also offered, especially one for the training of leaders. Miss Bertelle M. Lyttle, organizer of the Cleveland Cinema Club and editor of its bulletin, has also outlined and conducts a Motion Picture Institute, open to interested groups. The suggested program embraces three sessions, with a forum designed for leaders of young people's groups, to discuss what young people can do for better films; an evening lecture on *Motion Pictures: Our Newest Art*, and a second combination lecture and discussion devoted to a presentation of the types of work done by various cinema clubs, with a discussion of the strengths and weaknesses of each.

Miss Lyttle is program chairman for the Motion Picture Department of the Cleveland Federation of Women's Clubs, advisor for the Parent-Teacher Association study of short reels and corresponding member of the National Motion Picture Council.

Mrs. William J. MacLachlan, the present president of the club, has been actively engaged in motion picture work for the past eight years and has exercised a potent influence in behalf of the support of the finer grade of films.

She is a vice-president of the Ohio Motion Picture Council.

The Cleveland Cinema Club is 21 years old, a true pioneer group.

WHO'S WHO IN BETTER FILMS

Mrs. J. F. McMillan, president of the Elizabeth (New Jersey) Council for Better Films, came into the Better Films movement via a committee membership on the motion picture committee of Bondinot Chapter of the Daughters of the American Revolution. Mrs. Leon A. McIntire, now president of the FinerFilms Federation of New Jersey and chairman of the National Motion Picture Committee of the Daughters of the American Revolution, was at that time state chairman of motion pictures for the D. A. R., and the two began their Better Films pioneering together.

The factor which influenced Mrs. McMillan to enter the film movement was her conviction that feature films properly used might be a very vital educational force. She therefore thought it highly important that programs suitable for students should be arranged at regular intervals.

Education and patriotism were a twin enthusiasm of Mrs. McMillan's owing to her Revolutionary ancestry and her first activity as a D. A. R. motion picture committee member was to put patriotic trailers into the motion picture theatres and also to have special programs of appropriate character arranged for patriotic holidays.

In April of 1933, Mrs. McMillan organized the Elizabeth Council for Better Films, but was unwilling to take the leadership of the new-born film group and devoted her first year to planning programs for the regular Council meetings. Under her energetic chairmanship the Council has made motion picture history in New Jersey. It has an active contact committee which sees that lists of current films, with audience ratings, are published each Saturday in the *Elizabeth Journal*, leading newspaper of that city A detailed list of recommendations as to quality and audience suitability of films approved by the Council is also sent not only to the public libraries but to all the Protestant churches of the city, where it is placed on the bulletin boards.

Elizabeth was the second city in the United States to have a motion picture Institute conducted by Mrs. Jeannette W. Emrich, who pioneered in that field with the East Coast Preview Committee Institutes which have become such a conspicuously successful feature of the program of this group.

The Council has been very active in stimulating the use of study guides on motion pictures in the public schools and renders a very practical service by purchasing and distributing them to the students.

Educated at Sorbonne

Mrs. McMillan is a native of West Virginia, was educated at Hunter College, New York City, Columbia University and also studied at the Sorbonne during six years of residence in Paris. She is highly delighted with the current developments in the motion picture field, feeling that they justify her longtime contention as to the value of motion pictures in education. To her mind the most effective work a Motion Picture Council can do, aside from the primary function of contacting the exhibitors, urging them to book films for quality as well as box office appeal and encouraging them to present family programs at regular intervals, is to educate audiences to be selective about their motion picture entertainment and thoroughly apprciative of the vast improvement in the output of the industry.

A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By MRS. WILLIAM DICK SPORBORG,
Chairman, East Coast Preview Committee

When the East Coast Preview Committee decided to issue an adult discussion guide on *Peter Ibbetson* it was frankly an experiment. We were by no means certain that mature clubwomen with a variety of interests would respond as enthusiastically to a discussion of a current motion picture—even one which was based on a literary classic—as students had responded to the various educational study guides which have been issued from time to time. But experience has taught us that enthusiasm is by no means a quality restricted to juvenile minds. Although the study of *Peter Ibbetson* was approached from a much more mature angle than has been the study of the various films which for the past few years have been discussed in the classrooms of the country, discussions were as vigorous and colorful as those which were participated in by the boys and girls.

It is not easy to estimate how many clubs in the country have presented programs based on the *Ibbetson* discussion guide. (We have sent out thousands of the guides, but some of them have been used not in one club alone but in several.)

One of the most convincing evi-

(*Continued on Page* 5)

Care Of Still Library Like Full Time Job

So rapid has been the growth of the film "still" library developed by Mrs. Arthur Goldsmith, Motion Picture Chairman of the Philadelphia Federation of Women's Clubs, and so greatly has the demand for stills increased, that Mrs. Goldsmith distractedly writes that it will soon be a "full time job" to take care of it.

As only one phase of her manifold activities, this energetic motion picture chairman has increased her stock of stills on film successes to nearly 3,000, which cover approximately 120 outstanding pictures of comparatively recent date.

The greatest demand for the stills comes from the schools, where they are used not only in Photoplay Appreciation classes but in the library, and the art, history and costume departments to illustrate various points of discussion. Eighteen sets of Mrs. Goldsmith's stills are now in use in the Photoplay Appreciation classes in Simon Gratz High School in Philadelphia, 21 sets in various departments of the William Penn High School in the same city and 30 sets in schools in Narberth, Pennsylvania, ranging from primary to junior high.

Some of Mrs. Goldsmith's stills, shown by a projection machine, were used to illustrate a talk on motion pictures she gave during a National Education Week observance and stills of *A Midsummer Night's Dream, The Last Days of Pompeii* and *The Crusades* similarly illustrated a talk before the International Federation of Catholic Alumnae.

Philadelphia List Now Reaches 1,000 Groups

(*Continued from Page* 1)

sent to the Franklin Institute, by request, for distribution. They are also distributed by a Sunday School superintendent to the people of his parish.

A still more ingenious method of distribution has just been evolved by the Press and Publicity Chairman of the Forum, Mrs. Marshall Rahn, who has arranged to have the list placed in every taxi, street car, bus and subway.

"Let Your Movie Ticket Be Your Vote for Better Films" is the caption which heads the list.

Shirley Buys Second Calf

Even the loneliness of a calf touches the heart of winsome Shirley Temple. Last spring children of Tillamook, Oregon, gave the child star a calf which she christened Tillie. A recent visitor from Tillamook called at the Adohr creamery to see Tillie and found her with a playmate. Not wanting the calf to be lonely Shirley had purchased a Holstein for company. The latter is called Dinah.

Six Theatres In N. Y. Aid School Group

(*Continued from Page* 1)

The committee in turn then cooperates with the theatres by giving wide publicity to these approved programs in all of the 40 schools and also in local newspapers, the *Parents' League Bulletin* and the publication of the Horace Mann School.

Teachers in the various schools lend further influence and support by trying to create in their students habits and attitudes which will lead them to appreciate the value of the better type of motion picture entertainment.

Members of the executive committee of the Schools Motion Picture Committee are: Mrs. Alonzo Klaw, chairman; Mrs. William Barclay Parsons, Jr., president of the Parents' League; Mrs. Irving Heyman of the Horace Mann School and Mrs. John Abbott of the Friends' Seminary, acting chairman.

Schools represented on the committee include: Allen-Stevenson, Barnard School for Girls, Bentley, Birch-Wathen, Brearley, Buckley, Chapin, City and Country, Collegiate, Ethical Culture, Fieldston Lower School, Fieldston, Friends Seminary, Gardner, Horace Mann School for Boys, Horace Mann School for Girls, Hyde, Lawrence-Smith, Lenox, Lincoln, Little Red Schoolhouse, Miss Hewitt's Classes, Nightingale-Bamford, Oberlin, Riverdale, St. Agatha, St. Bernard, Spence, Todhunter, Trinity, Walden, Public Schools 6, 9, 11, 41, 54, 58. 87, 93, 96, 165, Bushwick High School, Thomas Jefferson High School.

The Committee's Standards

The committee has worked out an interesting set of standards by which it determines the availability of films for young audiences. Adventure films, it has found, are especially popular with the elementary and a part of the junior high schools. In weighing the artistry of a film the committee considers appropriate casting, authentic staging and careful photography. It has found that elementary school pupils enjoy color in a film and that the junior and senior high schools are interested in clever details.

The educational value of films is also carefully weighed—their biographical, geographical and historical accuracies—on the principle that young people remember screen portrayals far longer than adults and therefore motion pictures have infinite educational possibilities.

Three factors are considered under the head of entertainment value—clever acting, interesting plot or story and sincere portrayal. Real wit, not vulgarity, is demanded of a humorous film. The committee has discovered that some films which seem silly to adults and senior high school students provide innocent amusement for

(*Continued on Page* 8)

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

The interest in these reviews throughout the country has brought to Dean LeSourd an invitation to broadcast some of them in New England. The first broadcast on the general topic, "Let's Talk About the Movies," was given over WCOP in Boston, on Wednesday, February 5, at 2:30. Other broadcasts will follow, for the response to this effort to suggest ways and means of using current photoplays in discussion groups in schools, churches and social agencies, indicates that it meets a definitely felt need.

EDITOR'S NOTE.

MAGNIFICENT OBSESSION

(*Universal*)

Many people have obsessions. Usually they are handicaps to efficient living. But if the obsession drives the individual to service for his fellow-men—how magnificent!

This picture tells the story of the influence of a man who was obsessed with the idea of secrecy in his benefactions—a secrecy which constitutes the basis of the value of a gift both for donor and recipient. Depth of power for the individual is achieved only through service unrecognized and unheralded. That the doctor was able to transform the lives of others, even after his death, testifies to the reality of dynamic social immortality.

Dr. Lloyd C. Douglas, the author of the story, is the outstanding religious novelist of our day, and the picture portrays vividly and faithfully the message he has for the world. The picture has unique appeal—one that proves the effectiveness of the screen in achieving spiritual inspiration.

THE STORY OF LOUIS PASTEUR

(*First National*)

The life of Pasteur is one of the most inspiring pictures ever produced. He fought single-handed the whole medical fraternity of France and won. He convinced a skeptical world of the existence of germs and discovered methods of fighting successfully some of the dreaded maladies of mankind. His researches contributed immeasurably to the wealth of France and the world.

Pasteur challenges men and women to a love of people that stops at no personal sacrifice. His patience, his ingenuity, his industry put ordinary laborers to shame. Education to him was a pledge to contribute to the happiness and welfare of mankind.

The tears that will inevitably come to the eyes of the audience will be tears of joy that such a man lived, tears of happiness that the life and health which he made possible have blessed millions of his fellow human beings.

Every boy and girl in America should see this picture. Every adult will want to see it.

ROSE MARIE

(*M-G-M*)

Beautiful music in this glorious picture is hung on a plot which has some food for thought.

Rose, by long years of hard work, attained fame that lifted her above her family, but she maintained loyalty even to a criminal brother.

Love to Rose was not a convenience for getting a wealthy husband, but romance that triumphed even over the tragedy of her brother's arrest by one she loved.

The discipline of the mounted

(*Continued on Page* 6)

WHAT'S NEXT IN HOLLYWOOD?

By Alice Ames Winter

It was a clever saying of long ago that there were only seven stories in all the world. It may be true that there are only seven *themes*—but there are as many variations of those themes as there are human lives; and there have been several billion lives since man came to live on this earth. So Hollywood keeps at work, knowing that so long as there are men and women there are stories.

Twentieth Century-Fox is doing a very clever thing. Perhaps you have seen *Every Saturday Night*, built about the small tragedies, triumphs and inter-relationships of an average family—father, mother, grandmother, and five growing children. It has humanity and wit. It boxes all us ordinary people on the ear but loves us still. Yet, in the slang of the day, "You ain't seen nothin' yet." There are to be four more pictures (at least) about the same family, and you will rejoice in "Keeping Up With the Joneses." Quite fortunately a studio representative dropped in on the little Gateway Theatre, which holds only a hundred people, and watched a simple, homely, all American family play written by Katherine Kavanaugh. He went away realizing that he had struck "pay dirt." And when the tale came back to the studio, they knew it, too. As the editor of *Hollywood*

(*Continued on Page* 6)

Dr. Herzberg Writes About Film Classics

For students who are interested in photoplays based upon literary classics and for teachers who want to utilize these photographs in stimulating literary interest on the part of their pupils, there is a wealth of valuable suggestion in the article *When Great Stories are Screened*, written by Dr. Max J. Herzberg, principal of Weequahic High School, Newark, New Jersey, for the December 1-14 issue of *Modern Literature*.

Pioneer in photoplay appreciation work in the schools, principal of the school in which photoplay appreciation classes were started, Dr. Herzberg is exceptionally well equipped to write on the subject. His article is a comprehensive survey of the circumstances that led to increasing interest in filming the classics, together with a recounting of the conspicuous success that has accompanied the plan.

Particular emphasis is laid upon the value of motion pictures to stimulate reading of the best books. Dr. Herzberg advises that when *Les Miserables* was running in Cleveland, the 51 copies of that volume which were on the shelves of the Public Library were constantly in demand. The experience was the same with 83 copies of *Of Human Bondage* and 40 copies of *The Count of Monte Cristo* while the filming of *The Barretts of Wimpole Street* created a great demand for the poetry of the Brownings.

One hundred and forty-eight copies of *David Copperfield* in the Newark Public Library were constantly in circulation before, during and after the run of the film in that city.

Dallas Starts Big Jr. Matinee Program

(*Continued from Page* 1)

ing with Mrs. B. B. Baldwin, Better Films Chairman of the Dallas Parent-Teacher Association.

Six Interstate theatres are involved in the plan: the White, Forest and Dalsec in South Dallas; the Arcadia in East Dallas, the Melrose in North Dallas and the Village in the Highland Park Spanish Village.

Special matinees are planned for 1 p. m. on Saturdays. Each will, wherever possible, be preceded by community singing and the picture program itself will be comprised of cartoons and selected short subjects. House managers will act as masters of ceremonies.

AVAILABLE FREE

This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of *The Motion Picture and the Family*.

School Movie Club Sees Films In Production

It is not every day that a high school motion picture appreciation club has an opportunity to see professional pictures in the process of production. That stimulating experience came to members of the club in the Lower Merion Junior High School of Ardmore, Pennsylvania, recently. The time was middle January, the place the Warner Brothers Vitaphone Studio in Brooklyn, New York.

The project was aided by Mrs. Edward Atlee, vice-chairman of the Motion Picture Division of the Federation of Women's Clubs of Montgomery County and by kind parents who lent their automobiles for transportation. Sixteen pupils made the trip, the faculty advisor, Mr. Alex Fleming, accompanying them.

When the youthful guests arrived, the studio was filming a musical short, *The Inquisitive Reporter*, directed by Roy Mack and starring Vera Van and Lester Cole and the Texas Rangers. Needless to say the four scenes which were subsequently immortalized in celluloid were eagerly watched, every motion of director, cameraman, scenic expert or other technician being closely scrutinized.

The pupils were especially impressed with the quantity of make-up used by the screen actors, the maze of electric light cords, the number of lights and the close coordination of many busy people working in what to an unskilled eye might have seemed confusion, but which always, in the last analysis, reached a high decree of systemization.

The one scene for which the young motion picture critics are watching most intently when the film is released is that in which Mr. Lester Cole punched George Dobbs, the reporter, since this had to be practiced many times before the actual grinding of the cameras.

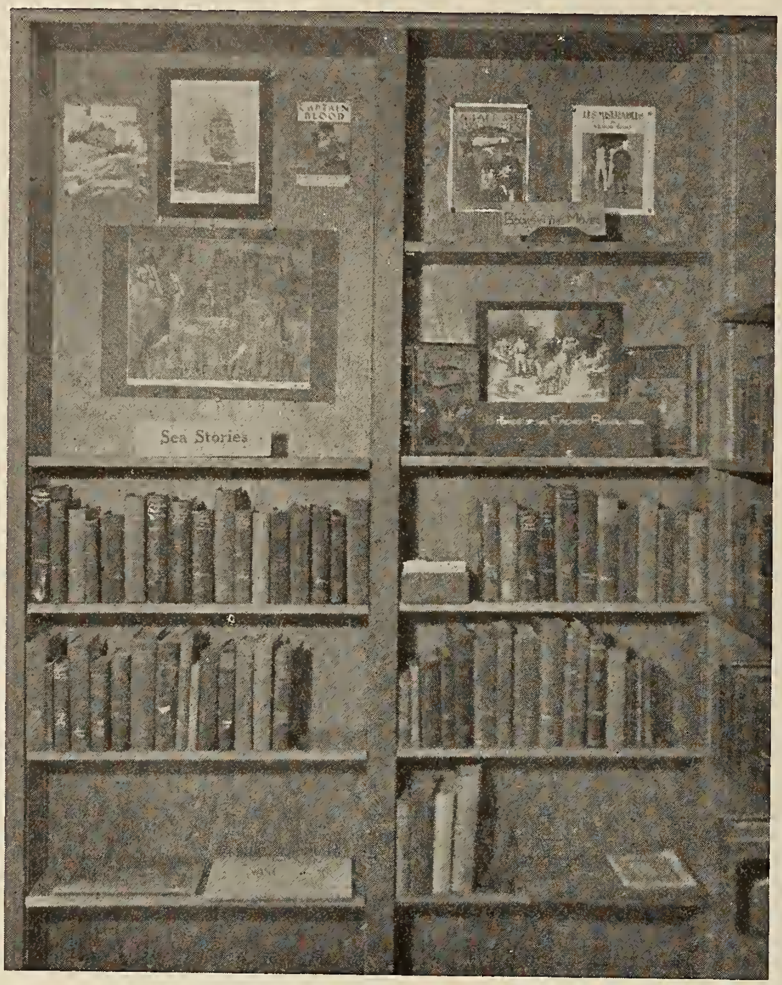
Now Lousiana Has State Picture Council

Louisiana has been added to the roster of states which have statewide motion picture organizations.

The Louisiana Cooperative Motion Picture Council, of which Mrs. J. M. White is president, has launched an ambitious program, which includes promoting the production and presentation of ever-increasingly high type films; promotion of the use of visual aids in Louisiana schools; furtherance of the introduction of a teacher-training course in the use of materials and equipment for visual education; the formation of a Motion Picture study group in each community in the state and encouragement of the organization of amateur cinema clubs.

The council is non-sectarian and its membership embraces civic, educational, patriotic, cultural and church groups.

Motion Picture Shelves Stimulate Classics Reading In Brookline



Displays of stills from current films and shelves of the books from which these films drew their inspiration create avid young readers in the Brookline High School.

FILMS FOR THE PUPIL AND TEACHER

By SARAH MCLEAN MULLEN

Head of English Department and Co-ordinator of Visual Education, Abraham Lincoln High School, Los Angeles; Author of "How to Judge a Picture."

EVALUATING A PICTURE

The general public looks at a picture chiefly from the point of entertainment and of social values. Naturally schools are thinking more analytically—in somewhat the following lines:

1. The Theme and the Story. What is the underlying idea? By what action is the theme developed? (There can be a thousand stories, all on the same theme.) Is it significant?
2. The Type of Picture. Farce, comedy, social drama, mystery, etc. Is the type adapted to the theme?
3. Direction. Has the director made a consistent, balanced and unified dramatic pictorial production?
4. Characterization. Are the players well chosen? Are they sincere? Consistent?
5. Technical Treatment. Discuss photography, lighting, sound effects and their relation to the total impression.
6. Values. Does the picture hold interest? Is it wholesome? Would you invite your friends? What are the best scenes? Are there outstanding features?
7. What *other arts* are used as contributing factors to the picture? (Music, dance, architecture.)

MODERN TIMES

(*United Artists*)

A picture by Charlie Chaplin is always an event. As usual, Mr. Chaplin is responsible for the entire production: story, direction, acting, editing, music and synchronization. The little, beloved clown, is the center of all events. He

(*Continued on Page* 6)

St. Cloud Has Book Week Films

(*Continued from Page* 1)

Peter Pan, Little Lord Fauntleroy, Chang, The Conquerors, Little Women, Smoky and *Sequoia.*

Children from public and parochial schools, the St. Cloud State Teachers' College and the St. Cloud Orphanage have been included in attendance and also in recent years children from two small adjacent towns. Attendance has mounted as high as four thousand children in a single day.

Through the fine spirit of cooperation which has been developed, parents, Service Clubs and friends of the schools provide transportation for children who need it. Policemen take excellent care of the large groups of boys and girls coming from and going to the movie. Firemen inspect the building before the show is given and extra members of the fire squad are on hand all day to take care of any emergency which may arise.

One of the factors in the success of the project has undoubtedly been the extremely small admission charged. Children from kindergarten through grade six pay five cents, children above the sixth grade pay ten cents and generous adults provide tickets for children who cannot afford to buy them.

The one hard problem to cope with is to find a motion picture suitable for children from kindergarten through high school, but thus far that has been successfully done.

The three great gains from the project, according to Miss Martha Van Brussel, Elementary Grade Supervisor, who has been interested in it from the beginning, are: 1. That wholesome entertainment is provided for many children who ordinarily have few opportunities to attend pictures. 2. That many people are made conscious of the importance of providing worthwhile entertainment for children. 3. That it brings all the schools into a closer fellowship to work together towards the solution of a common problem.

Brookline Does Effective Library-Film Promotion

Under the twin captions *Books in the Movies* and *Movies About Famous People*, the Brookline, Massachusetts, high school library publishes regularly in its reading list, *Windows on Books*, lists of films which should inspire correlated reading.

This is one of many practical phases of library service designed to further appreciation of the finer type of pictures. On the Motion Picture shelves is kept a special tray containing cards, alphabetically arranged, which list alphabetically books which have been filmed and also the names of famous people about whom pictures have been written. The library also features weekly the motion pictures which are being given in Boston and Brookline. Mrs. Caroline R. Siebens is the librarian in charge.

A Clubwoman Chats On Family Films

(*Continued from Page* 2)

dences of the enthusiasm the discussion guide engendered came to me this past week in a letter from the Chairman of Literature in a Virginia Woman's Club. When *Peter Ibbetson* was first shown in the village adjoining her home town she was not sufficiently interested in the film to go there to see it. A week or so later she attended a club meeting in a city miles distant from her home where the *Peter Ibbetson* discussion guide and reviews of Du Maurier's original novel, Raphael's dramatization, and the latest film version furnished the basis of the program. Her imagination was stimulated by this program and she came to the conclusion that she must not miss the opportunity of seeing the film. So having overlooked it in her own neighborhood motion picture theatre she later drove many miles to a distant city where it was being shown, sheerly for the sake of seeing *Peter Ibbetson* first hand and checking her own impressions of the picture with those she had heard expressed by her fellow clubwomen.

Of course, the inevitable has happened. Many people are clamoring for another discussion guide and we hope that we may make it soon.

A Musical Study Guide

Incidentally, apropos of this question of study guides, it seems highly probable that a guide designed primarily to meet the needs of students will be written, from a musician's angle, on the film *Give Us This Night*, produced by Paramount and co-starring Gladys Swarthout and Jan Kiepura. The factor behind the selection of this film for the first musical study guide is that it is the first for which a full musical score has been written. The composer in this instance is Erich Wolfgang Korngold, who adapted the Mendelssohn music for the Warner Brothers production of *A Midsummer Night's Dream.* The project opens up all sorts of interesting speculations as to a new educational development in the utilization of films.

Educational and Recreational Guides, Inc., the official agency of the National Education Association which publishes study guides for the use of junior and senior high schools, has in prospect, I am told, study guides on two forthcoming films of unusual interest: One is *Little Lord Fauntleroy*, the celluloid version of Frances Hodgson Burnett's immortal child classic about the son of an English younger son who returns to his father's native land as heir to an earldom. The other is *The Prisoner of Shark Island*, which dramatizes the unhappy fate of Dr. Samuel Mudd, unjustly condemned to a lifetime of penal servitude because, not knowing that John Wilkes Booth was the assassin of President Lincoln, he treated the latter's injured leg.

While the standard of current screen production is so high that every month brings entertaining and worthwhile family pictures, it is rarely that one month presents so many family films which for one reason or another deserve very special recognition. Paramount's *The Milky Way* is in a class by itself because it brings Harold Lloyd back to the screen, after a considerable absence, in what our reviewers of the East Coast Preview Committee called "an uproariously funny combination of farce and hokum that gives Harold Lloyd full opportunity for his special talents." Those who like the bespectacled comedian—and who doesn't?—will get many a chuckle out of this story of the meteoric rise of a timid milkman to a champion prize-fighter.

A production that portrays one of the most dramatic incidents in American history and that should have equal charm for children and grown-ups is *Custer's Last Stand*, the story of that memorable struggle between the redman and the white which climaxed in the Custer massacre. The film, produced by Weiss Productions, admirably recreates the atmosphere of pioneer days.

Rose Marie was a musical comedy epic when it was produced for the stage. It also achieves a high point among musical films as produced by Metro-Goldwyn-Meyer. Not only is the lovely Friml score there in its entirety but also the "Waltz Song" from *Romeo and Juliet* and an aria from *La Tosca* are thrown in for good measure.

The fourth film which deserves a word of special mention is *Every Saturday Night*, produced by Twentieth Century-Fox. This is a particularly engaging depiction of the life of an everyday American family told with an understanding and sympathy which will endear it to all film goers who are themselves "average people."

We are delighted to learn that *Every Saturday Night* is the first of a series of films showing incidents in the life of this family.

In addition to these particularly noteworthy ones the following family films, all of which can be cordially recommended, have been released within the past month: *Chatterbox* (RKO Radio,) *Freshman Love* (Warner), *The Mysterious Avenger* (Columbia), *Strike Me Pink* (M-G-M), *Timothy's Quest* (Paramount) and *Yellow Dust* (RKO Radio).

Some New Studio Highlights

By The Observer

A halt was called in the production of Harold Lloyd's screen comedy, *The Milky Way*, because no one could remember the words of the nursery rhyme, "Ring-a-round-a-Rosie," which Director Leo McCarey wanted at the last moment. Those who had children called their homes, but no one, including Mr. Lloyd's own children, could help them out until a long distance call to Malibu Beach discovered a tiny, three-year-old miss who gave them the desired lines over the telephone.

Another story centering around this production is that of the gift of a winsome-faced little cocker spaniel given to Miss Helen Mack by Harold Lloyd to comfort her for the loss of her Scottie, named "Hoot Mon," who died quite suddenly while his mistress was at work on the set. Accompanying the new puppy to Miss Mack's home was this note from Mr. Lloyd, "Hoot Mon, rest him, was a comedian. There is no substitute for a comedian, so I am sending you a romantic lead. When he grows up he should make a first class dramatic actor." Miss Mack says he reminds her of Leslie Howard and she will call him "Noble."

* * *

Lily Pons, Metropolitan opera star, who is currently appearing in RKO's *I Dream Too Much*, sang her first operatic aria at the age of six. A low platform constructed in the garden of the family home in Cannes, France, was her stage. Children of the neighborhood were the audience, admitted for one copper penny or six pins. It was voted a great success.

* * *

Freddie Bartholomew continues to add new triumphs and to amaze his elders by the wisdom and graciousness of his young mind. Yet, with it all, he is all boy. Recently summoned to the executive offices at M-G-M to sign a new long term contract, he busied himself (while his aunt "Sissy" was elsewhere) carving a beautiful "F. B." on the back of an expensive leather chair. The worst of the matter was that the janitor caught him at it and lost no time in telling him in very forceful terms what he thought about small boys who did such tricks. Luckily the executive appeared at that moment to summon him to the conference and all was smoothed over. However, Freddie felt the need of a punishment to fit the crime and so gave up his beloved pocketknife for an indefinite period. Freddie's next picture may be *Kim* for M-G-M, and, then again, it may be *Little Lord Fauntleroy* for United Artists. Both are in preparation, pending other necessary arrangements.

* * *

Ann Harding's dream is some day to produce fairy tales and children's classics designed solely for juvenile audiences. In addition to these stage productions she would like to make, with amateur players and home movie outfits for home entertainment, a series of children's stories which would be interesting to families with children. Miss Harding has just finished *The Lady Consents* with Herbert Marshall at RKO and will begin work immediately on *The Witness Chair*. Then follows a trip to Europe.

* * *

The art of the coach-builder, most important craft in the 18th century, lives again in the perfect reproductions of these old masterpieces, made at Warner Bros. studios for *Anthony Adverse*. Eight different types of coaches have been made, ranging from the post chaise to the luxurious cabriolets. Most interesting, perhaps, is the coach of Don Luis, with its V-shaped body, perch springs and painted panels. The interior is upholstered in light rose velvet. The roof is quilted velvet, slightly arched. In the side is a niche, holding a statue of the Madonna, and on the outer side the crest of Don Luis. The original of this coach, entirely hand made, required at least six months to build. Studio artisans completed their reproduction in three weeks.

Liverpool Has Junior Film Group

A Junior Film Institute, resembling very closely the clubs and classes in motion picture appreciation which exist in so many high schools in this country, has just been formed in Liverpool, the first in the United Kingdom. It arose out of experiments made by Mr. H. Houghton, vice principal of the Liverpool Collegiate School, in listing for the school bulletin boards "films worth seeing." So keen was the interest aroused that the boys responded with enthusiasm to the suggestion that they meet once a week to talk about films.

Virginia Council Forms County Speakers' Bureau

Formation of a speakers' bureau to carry news of its work to every organization in the county is the most recent activity of the Elizabeth City County (Virginia) Motion Picture Council, of which Mrs. C. C. Carr is president.

Through the efforts of this active group of protagonists the motto of the Council, "Let us know before we go," has been carried into practically every county household.

It is not every day that Councils have such effective testimony to the worth of their work as the Elizabeth City Council recently had. In April of this year pictures shown at the local theatre over the week-end ranged in the ratio of three for adults, four for adults and young people and only one for the family. A systematic campaign of education has reversed this rating. The pictures now run one for adults, three for adults and young people and three for family every week-end.

Few Councils maintain a more cordial relationship with the local theatre management than this. So convinced is the manager, Mr. Adolph Kohn, of the worth of its work that he allows it the use of the lobby for meetings.

Give Film and Get One

(*Continued from Page* 1)

wide variety, including industrial, geographic, historical, adventure and other categories. The plan is similar to that which is being carried forward in many states. Appreciable impetus to visual education is found to result.

AVAILABLE STUDY GUIDES

IN IMMEDIATE PROSPECT

Give Us This Night
Little Lord Fauntleroy
The Prisoner of Shark Island

OTHER GUIDES

Fang and Claw, 15c
A Midsummer Night's Dream, 15c
Mutiny on the Bounty, 15c
Peter Ibbetson, 15c
Seven Keys to Baldpate, 10c
A Tale of Two Cities, 15c
Also Prize Contest Guide, 6c
Sheet of Miniature Stills, 6c

Purchasable from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N. J.

These Guides, issued at an earlier date, are likewise still available:

Anne of Green Gables, David Copperfield, Dog of Flanders, The Last Days of Pompeii, Les Miserables, Scrooge, Sequoia, The Three Musketeers, Treasure Island.

Lower prices for bulk orders of all guides

Lessons From The Movies

(*Continued from Page* 3)

police of Canada is portrayed. The loyalty and bravery of those picked men are a joy to the law-abiding citizens of the world.

THE PETRIFIED FOREST

(*Warner Bros.*)

The theme of this picture is not unusual, but the development of the plot is fascinating. A man with strong creative yearnings finds himself disillusioned, almost despondent. Chance places him in a situation where he can through his life insurance free a girl from the chains of circumstance that were crushing her creative soul. He is willing, even anxious, to give his life that she may be made free.

The girl, however, would rather have had his love and companionship than the $5,000. Suicide for the financial benefit of loved ones is ridiculous. If the loved ones want money on that basis they are not worth the sacrifice! Otherwise they are hurt more than helped. If a man is in health, suicide is supreme selfishness.

The gangster also was willing to risk his life and the lives of his associates to meet his girl by appointment. She betrayed him and his gang was destroyed. Because of the greater sensitiveness of women they usually make poor accomplices in crime. Their jealousies under such conditions may become disastrous.

CEILING ZERO

(*First National*)

This picture tells the ever-appealing story of the heroism of airplane pilots. The interesting details of the handling of air service are introduced into the thrilling plot of the story.

Davis is a dashing, but irresponsible member of the pilot group. With little regard for consequences to others, he pursues his selfish ways. Through deception he shifts a flying assignment to a friend, who is killed in a dense fog. He is condemned, but his own sense of guilt needs no outside stimulus. To make amends for his selfishness he disobeys orders to test a de-icer. He makes his report and then crashes.

But life is not so simple. One cannot wholly atone for a lifetime of wrongs by a supreme sacrifice even in a good cause. It is much harder to right wrongs by a long period of devoted service. Death is too easy a way out of responsibility.

CRIME AND PUNISHMENT

(*Columbia*)

"Conscience doth make cowards of us all" is the theme of this picture, which is an outstanding psychological study. Anyone who wishes to learn more about human nature would be absorbed in it. It tells the audiences:

That brilliance in school does not insure qualities for success in all of life's activities.

That while family background is one of the most important factors in character development, children do escape at times from its influence!

That the mental anguish of some criminals is so intense that confession is release.

Films For The Pupil And The Teacher

(*Continued from Page* 4)

struggles against conditions of the machine age, depicting all his emotions and reactions in silent pantomime. Misunderstood and misunderstanding, he finds himself in one predicament after another: innocent leader of a Red parade, unintentional hero of an attempted jail-break, unwitting success as a cafe entertainer. Through it all he moves, unchanged, a modern Don Quixote. With every laugh at the indomitable little hero, we feel a pang of remorse, for we laugh *at* him not *with* him. The comedy grows out of frustration, out of his constant attempt to make good and his inability to adjust himself to the world about him. The picture affords a rare opportunity for study of pantomimic expression, of dramatic structure and of theme treatment.

THE MILKY WAY

(*Paramount*)

This laughable farce is built up with care on ridiculous physical situations to afford to every member of the cast mirth-provoking lines and action. The screen writers and directors have used every effective method to inject laughs into the screen play. The star, Harold Lloyd, is seen in a part similar to his release of silent days. Students of motion picture dramaturgy will do well to challenge the use of dialogue in many of the scenes as to whether or not less speech might not improve the technique. As a timid, inoffensive and unathletic milkman, Lloyd accidentally wins a national reputation as a fighter and is challenged to a championship bout. Utterly absurd in premise, the situation is worked out in equally ridiculous manner to bring success to the hero. It is played in fast tempo so that the laughter is almost continuous. Students will profit by noting the "build-up" and the delivery of laugh-provoking lines and situations.

EVERY SATURDAY NIGHT

(*Twentieth Century-Fox*)

This refreshing little comedy, the first feature picture of a series, presents "Our American Family," a typical one, consisting of a grandmother, parents and five children of varying ages and interests. It evidently purposes to show that problems of the present result from changing conditions and that their solution demands a change on the part of parents as well as understanding of the attitudes of parents on the part of youth. The picture is an excellent study in characterization, the individual peculiarities and charms of each member of the family being clearly defined. The story, built around the customary incidents of daily life, showing the inter-relationship of members of the family, is full of charm. The situations are developed through able direction and fine photography into a dramatic structure that reaches a strong climax. The picture bubbles with laughter arising from naturally humorous situations and dialogue. Having been pleasantly introduced to these new friends, we look forward to meeting them again.

THE VOICE OF BUGLE ANN

(*Metro-Goldwyn-Mayer*)

The superb acting of Lionel Barrymore dominates this picture of dog-lovers of the Ozarks. Told with simple sincerity, livened by colorful incidents, revealed in beautiful photography, it captures the atmosphere of the remote mountain regions. The early scenes depict the chase of the houndpack for the lively fox. Without cruelty or sentimentality, the chase is revealed as the chief interest of the hero, a dog-raiser, and his friends. "No, we don't kill the fox", he explains, "he just runs till he's tired. Then he holes in and we call the dogs back." Later, when his love for his dog with the beautiful voice arouses him to murder, he rises in court to speak with moving power and sincerity a perfect eulogy to man's perfect friend, the dog. Unusual in setting, theme and acting, this picture is remindful of *Sequoia* in sympathy for animal life. The musical score is effective without being once obtrusive.

What's Next In Hollywood?

(*Continued from Page* 3)

***Magazine* said, "That family life can provide top notch entertainment is the theory this film proceeds to prove. There isn't a star name in a carload, but don't allow yourself to think the picture should be overlooked. There is a sort of Will Rogers touch to the whole thing. The events that happen occur in every home, and therein lies the secret of the picture's strong appeal." The family will be the same in all the pictures, which will deal with the joy and troubles that are always very serious in your own family and very humorous when they concern the family next door. The actors are new to you. They have been chosen because you are not to keep thinking of them as actors.**

Picturedom is on its tiptoes about the first all outdoor, all color picture in the new Technicolor, *The Trail of the Lonesome Pine*, and the beauty of it is that Walter Wanger has not allowed color to strike your eye or occupy your attention. As he himself says, "Nature took care of the color problem very well." In other words the loveliness of lake and sky and pine falls into place as nature herself makes her world the background for our human drama. Not spectacle, but harmony—nature in one of her neutral moods.

The story goes that, though no outsiders were supposed to "listen in," Paramount studio couldn't shut off from the set Marlene Dietrich, Claudette Colbert, Bing Crosby, Gary Cooper, who hovered near the door to listen to the recording of the first duet between Gladys Swarthout and Jan Kiepura in the first operetta composed entirely for the screen—and composed by no less a man than Erich Wolfgang Korngold, who conducted the 90-piece orchestra himself. Miss Swarthout is doing *Give Us This Night* before she goes back to the Metropolitan opera for her sixth season. There was much thought and skill given to the placing of the microphone, which becomes a delicate instrument when great voices are to be recorded. Chalk marks on the floor showed where the singers were to stand as the musical range of song changed. For the low notes they moved nearer the mike—back a step or two for the middle range —gradually back 20 feet as the crescendo of high and power notes came in the finale. And then— tragedy—the little audience broke into applause, not realizing that the orchestra was supposed to keep on after the singing ceased—and so the first "take" was spoiled.

And here is an interesting slant on the production of *Anthony Adverse* at Warner's. The director, Mervyn LeRoy, was chosen because while he is making this highly imaginative picture he could keep

(*Continued on Page* 7)

FROM MAINE TO OREGON, FROM OZARKS TO BLUE GRASS THE READER TRAVELS WITH THESE CLEVELAND BOOKMARKS

"CAPTAIN JANUARY"

"Old captains are best, especially
When their eyes are blue and keen;
Trimmed round with lines, and twinkly
With all the sights they've seen."
—Rachel Field.

Books Young People Will Like
Selected by
THE CLEVELAND
PUBLIC LIBRARY

HAPPY DAYS IN ISLAND HOMES

Captain January, by *Laura E. Richards*
Jane's Island, by *Allee*
The Silver Shell, by *Chase*
Douglas of Porcupine, by *Kent*
Calico Bush, by *Field*
Rainbow Island, by *Brown*
Downright Dency, by *Snedeker*

LITTLE GIRLS OF NEW ENGLAND

Away Goes Sally, by *Coatsworth*
Betty Leicester, by *Jewett*
Rebecca of Sunnybrook Farm, by *Wiggin*
Polly Patchwork, by *Field*
Understood Betsy, by *Canfield*
A Little Girl of Long Ago, by *White*

CREATOR OF "CAPTAIN JANUARY" LAURA E. RICHARDS

When I Was Your Age, by *Richards*
Stepping Westward, by *Richards*

Printed through the courtesy
of the
(Name of Theatre)
....
Presenting
"CAPTAIN JANUARY"

"THE VOICE OF BUGLE ANN"

"O hound in full tongue!
. . . As clear as a bugle, as sweet as a flute!"

Hunting And Exploring With Dogs
Some Books Selected By
THE CLEVELAND
PUBLIC LIBRARY

STORIES OF HUNTING DOGS

The Voice of Bugle Ann, by *Kantor*
Dumb-Bell of Brookfield, by *Foote*
The Pooch, by *Santee*
Bolio and Other Dogs, by *Rutledge*

FOLLOWING THE HOUNDS

Foxhunting Recollections, by *Reeve*
Days Off in Dixie, by *Rutledge*
Hunting the Fox, by *Willoughby de Broke*
Town and Country Papers, by *Surtees*
Memoirs of a Fox-Hunting Man, by *Sassoon*

EXPLORING WITH DOGS

Igloo, by *Walden*
Cradle of the Storms, by *Hubbard*
Gold, Men and Dogs, by *Allan*
Mush, You Malemutes! by *Hubbard*

Printed through the courtesy
of the
....
(Name of Theatre)
Presenting
"THE VOICE OF BUGLE ANN"

"THE TRAIL OF THE LONESOME PINE"

"Life ripens swiftly in these lonely hills,
Out of their ancient hates, relentless wills . . .
Youth burgeons fierce and strong."
—Dubose Heyward.

Life Among Our Mountain People
Portrayed In These Books In
THE CLEVELAND
PUBLIC LIBRARY

OUR SOUTHERN MOUNTAINEERS IN STORIES

The Trail of the Lonesome Pine, by *Fox*
Happy Mountain, by *Chapman*
Some Trust in Chariots, by *Tarleton*
Teeftallow, by *Stribling*
Little Shepherd of Kingdom Come, by *Fox*
Quare Women, by *Furman*
Prophet of the Great Smoky Mountains, by *Craddock*
Mountain Girl, by *Genevieve Fox*

IN REAL LIFE

The Lure of the Great Smokies, by *Mason*
Blue Grass and Rhododendrons, by *Fox*
Our Southern Mountaineers, by *Kephart*
The Machine Age in the Hills, by *Ross*
Nurses on Horseback, by *Poole*
Schoolhouse in the Foothills, by *Enslow*
The Road to Wildcat, by *Risley*
Martha Berry of Possum Trot, by *Byers*

Printed through the courtesy
of the
....
(Name of Theatre)
Presenting
"THE TRAIL OF THE LONESOME PINE"

"THE OREGON TRAIL"

". . . We must bear the brunt of danger,
We the youthful sinewy races . . .
Pioneers! O Pioneers!"
—Walt Whitman.

Covered Wagon Days Are Recreated
In These Stirring Books In
THE CLEVELAND
PUBLIC LIBRARY

OVERLAND TO OREGON

The Oregon Trail, by *Parkman*
Road to Oregon, by *Ghent*
Winning the West, by *Roosevelt*
The Overland Trail, by *Laut*
Wagons West, by *Page*
The Oregon Trail, by *Rucker*

PATHFINDERS OF THE WEST

A Man Unafraid, the Story of Fremont, by *Bashford*
Meriweather Lewis of Lewis and Clark, by *Watson*
Trails of the Pathfinders, by *Grinnell*

STORIES OF THE OREGON TRAIL

We Must March, by *Morrow*
The Covered Wagon, by *Hough*
Kate Mulhall, by *Meeker*
Heroine of the Prairies, by *Hargreaves*
On to Oregon, by *Morrow*

Printed through the courtesy
of the
(Name of Theatre)
....
Presenting
"THE OREGON TRAIL"

What's Next In Hollywood?

(*Continued from Page 6*)

his feet on the ground. The sets and atmosphere of the picture are most lovely. But it must be "arty" and get away from the common touch. Pictures like *I Am A Fugitive, Little Caesar, Five Star Final, Gold Diggers of '35, Oil for the Lamps of China,* and *I Found Stella Parish* might be said to prove that Mr. LeRoy keeps his eye on his customers out front. This is what he himself says of *Adverse*: "This is the toughest picture I ever made, mainly because for once in my career, instead of wondering if I have enough story, I have to be very careful not to neglect any part of my overabundance. I never understood why people speak of *Anthony* as being so long. After all, 600,000 people bought the novel and an estimated 3,000,000 people read it. So length could not have mattered very much. It had popular appeal and that's the best reason I know for making any story. After all, the only measure of a story is whether the girl who works in a box factory in Kankakee and the boy who jerks soda water at the corner drugstore will like it. The publicity men can talk about its being a sensational best seller, an artistic masterpiece and a literary milestone, but Jack Warner and I like it for the same reason—because it's perfect picture material. This is a great picture to score, because the musician has a variety of themes with which to work. In addition to five different national backgrounds, we have the first sets of two different operas, *L'Orpheo* and *La Duchessa de Farrara.* For each of these we used a full pit orchestra. There are so many changes of mood in the story of *Anthony* that the scoring must be more subtly done than usual. Therefore, I look on this assignment as scoring five separate pictures."

Producers Are Commended In A Resolution

A resolution commending the fine type of motion pictures produced during the past year and pledging the continued support of Nebraska clubwomen to pictures of this quality was a feature of the convention of the Nebraska State Federation of Women's Clubs, held at Grand Island in late fall.

The resolution read as follows:

WHEREAS, One of the objectives of the General Federation of Women's Clubs is to promote educational and wholesome, entertaining motion pictures, and

WHEREAS, The Picture Producers have responded to the requests from the many like organizations with some remarkable pictures, therefore, be it

RESOLVED, that the Nebraska Federation of Women's Clubs extends deep appreciation to the Motion Picture Producers and Distributors of America, Inc., for the notable recent improvement, and be it further

RESOLVED, that the Nebraska Federation, in convention assembled October 8, 9, 10, commends the efforts of the industry to improve, and pledges support of the many beautiful, clean pictures of artistic value being presented.

This resolution, which was enthusiastically adopted, was presented by Mrs. T. Earl Sullenger, chairman of the Department of Education and Motion Pictures, who reported, among other activities, that six new Better Films Councils have been formed in Nebraska during the past year.

Use Films in Canton

A combined project for the use of "Secrets of Success" films in Canton, Pennsylvania, in 1936, with school and church groups participating, is under way under the sponsorship of Rev. William Cartwright of the Canton Presbyterian Church.

Six Theatres In N. Y. Aid School Group

(*Continued from Page* 3)

elementary and junior high pupils and therefore a modicum of these is not discouraged. The factor of inspiration is considered and in so far as possible films are chosen which correspond to truth and the higher values of life. Romantic films—but not sentimental ones—are approved. It has been found that the elementary schools dislike love-making but that high school students enjoy a limited amount.

These are factors which the committee tries to avoid in its choice of films: glorification of war, mediocrity, over-sentimentality, uncalled-for drinking, unnecessary brutality or killing, passionate love scenes, risque sex situations, undue sympathy for the immoral or criminal and superficiality.

Even a Light Comedy May Inspire a Library Display

"If You Could Only Cook"
Menu Planning
New Dishes from Leftovers
Come Out Of The Kitchen!
Cooking For Two
Palmer House Cook Book
Good Cooking
Glory Jam
Cooking As Men Like It
CLEVELAND PUBLIC LIBRARY

Cleverly the Cleveland Library turns attention to culinary matters as "If You Could Only Cook" is shown in local theatres.

Whaling Exhibit Lends Color to "Bounty" Study

A comprehensive exhibit of whaling material displayed in the Brookline, Massachusetts, high school library helped to lend interest to the study of *Mutiny on the Bounty* when the film was showing in Brookline. The exhibit was loaned by a teacher whose father was a sea captain of Martha's Vineyard. In his young manhood he spent several months on Norfolk Island with the descendants of the *Bounty* mutineers, who housed him and entertained him until a whaler called for him.

Not only did he accumulate an interesting collection of various types of whaling souvenirs which were placed on display in the library but also subsequently received many letters and snapshots from the Norfolk Island residents and these were included in the Brookline display.

Photoplay Appreciation Pioneer Outlines Course

Instruction in methods of considering critical appreciation of both photoplays and radio drama are included in a course on the teaching of English in secondary schools which is listed among the extension courses of the New Jersey State Teachers' College at Montclair. The course was developed by Professor Edward H. Webster, assisted by Mr. Phil D. Collins and Mr. Max J. Herzberg, the latter principal of Weequahic High School in Newark, New Jersey, where the experiment in teaching photoplay appreciation started. In addition to the work on photoplay and radio drama the extracurricular activities include dramatics and high school journalism; also composition and literature, as outlined in city and state courses. Classes are held on Saturday at 8:45 A.M. and Tuesday at 4:15 P.M.

Why the Bookmarks

***The Oregon Trail* (see page 7 for bookmarks) lends itself happily to a bookmark. It deals with a phase of its subject not generally well known, is both entertaining and good historically and follows its true story with no exploitation of climaxes.**

***The Voice of Bugle Ann* was chosen because of the popularity of the novel and the excellent angle dealing with a dog.**

***Captain January* was selected because the film was made from a juvenile book that has long been in high standing in libraries and whose popularity is continuing; also because the picture has adult and juvenile appeal.**

***The Trail of the Lonesome Pine*, because it is made from an excellent novel by an author of standing and its locale offers opportunity for fine scenic photography.**

Humes High School Has A Novel Program

The Humes High School Photoplay Club in Memphis, Tennessee, has a novelty method of testing the sagacity of its pupils in evaluating the worth of films. The members recently participated in a contest to see how closely they could approximate the list of ten outstanding pictures of 1935 chosen by local authorities. Joseph Padawer was right in nine instances out of ten and was given special recognition in consequence. About eight others of the group guessed seven of the pictures which were subsequently chosen.

The club is now engaged in discovering who is its most outstanding member, a rate system being used in reaching the decision. A prize has been offered to the student who emerges highest in the contest by Miss Josephine Allensworth, faculty adviser. Points are to be given for talks on pictures during club meetings, best reviews submitted, number of pictures recommended by a preview committee which have been seen by the student and for essays on *A Tale of Two Cities* and *The Crusades* which are entered in national contests on these two pictures.

The principal of Humes High School, Mr. S. L. Ragsdale, who has 35 mm. equipment in the school, has succeeded in having such films as *Little Women, David Copperfield* and *Sequoia* shown in the auditorium for the benefit of all the pupils. He has put on short biographies of famous men and also industrial shorts and shorts picturing interesting events in American History. Shown recently, for example, was a biography of Alfred Lord Tennyson, an historical sketch of *The Midnight Ride of Paul Revere*, a condensation of *The Cricket on the Hearth*, adapted from the Dickens novel, and *Iron and Steel*, picturing iron mining and steel manufacture. The short films are secured from the Visual Education Department of the University of Missouri.

Clubwomen Pick "Ten Best" Pictures

A list of the "Ten Best Pictures of 1935," compiled from the point of view of the clubwoman, has been announced by the Cleveland Federation of Women's Clubs, following a January poll. As an indication of the motion picture taste of a group of women who have given particularly intensive attention to motion picture appreciation it is unusually significant.

The list includes one picture of each of the major types filmed last year. They are: *David Copperfield, Mutiny on the Bounty, Midsummer Night's Dream, Sequoia, Roberta, Ruggles of Red Gap, The Crusades, Oil for the Lamps of China, Alice Adams* and *Man of Aran.*

Printed in U. S. A.

A Bulletin for All who are Interested in Better Motion Pictures

The Motion Picture and The Family

Comment on Current Films by Teachers, Educators, Community Leaders

Vol. 2 MARCH 15, 1936 No. 7

MAR 23 1936

Analyze Film Problems In A Club Panel

Censorship, from the "to be or not to be" angle, the problems of authenticating motion picture productions, the means by which motion picture manuscripts are obtained and a commentary on audience reaction to pictures, characterized a motion picture symposium held Wednesday, February 5, at the Queens Lyceum under the auspices of the Woman's Club of Queens Village, Inc. (Long Island, N. Y.).

Mrs. James F. Looram, chairman of the Motion Picture Bureau of the International Federation of Catholic Alumnae, who discussed the censorship issue, said that long experience in the motion picture field had taught her that "regulation from within and not censorship from without was the solution of the problem." Hollywood producers, she said, when properly approached, had given 100 per cent

(*Continued on Page* 2)

Church Initiates Picture Campaign

The initiative in a campaign for high class movies in Maryville, Missouri, has been taken by the Winmore class of the First Methodist Episcopal church.

This religious group is sponsoring a study guide which gives information to adults, young people and children, as to pictures especially worth seeing. The guides are posted in the entrance of First M.E. Church and also on the Y. M. C. A. bulletin board at State Teachers' College.

Testimony to the merit of the programs of Maryville's two theatres, the Missouri and the Tivoli, is afforded by a study of compilations resulting from the first eleven weeks of reviewing. During that period the guide listed 39 pic-

(*Continued on Page* 3)

Films Reviewed In Current Issue

Reviewed in this issue are the following pictures: *Boulder Dam, The Country Doctor, Follow the Fleet, Little Lord Fauntleroy, Rhodes, the Diamond Master, Timothy's Quest, The Trail of the Lonesome Pine, The Voice of Bugle Ann.*

Another Child Star Wins High Juvenile Laurels

Totally different from Shirley Temple, but a prime favorite, also, is Jane Withers, here pictured as she appears in "Little Miss Nobody."

Four Thousand Children See Film In Blizzard

Elizabeth (New Jersey), where the photoplay appreciation movement is exceedingly active, has established what is believed to be a record for the attendance of school children at a motion picture based on a literary classic. In two days, 4,000 Elizabeth school children saw Metro-Goldwyn-Mayer's *A Tale of Two Cities*, and this, in spite of the fact that the film was playing during a frightful blizzard which lasted for practically that entire period of time.

Movies Popularize Classics For Adults As For Young

According to a recent bulletin of the American Library Association, the movies have made *David Copperfield, The Count of Monte Cristo* and *Little Women* popular with children. Nor do the good effects of motion pictures as a stimulus to literary taste stop with 'teen age youngsters. According to the same reliable source, *Les Miserables, Anna Karenina* and other novels of equal caliber are being read by parents to a greater extent than for many years.

Chairman Evolves Movie Catechism

Motion picture chairmen in the New York City Federation of Women's Clubs have been provided with a catechism to submit to their members. The author of the document in question is Mrs. Willis P. Miner, who is in charge of motion picture activities for the city-wide group. The purpose behind it is to educate the rank and file club member, who has regarded the motion picture primarily as entertainment, as to the social values of films as well as to an appreciation of the artistry involved in the production of motion pictures of high type.

Some of the typical questions clubwomen will be asked to reply to are these: "What factor determines the success of a picture to the exhibitor?" "Which of the following types of programs do you prefer and why?—(a) Double feature. (b) Combination of feature, comedy and shorts." "Name five actors and five actresses of foreign

(*Continued on Page* 8)

Series Shows Evolution Of Cinema Art

Numbered among the most interesting of recent educational film enterprises in metropolitan New York are the series of showings of films of the early days which have been initiated by the Museum of Modern Art Film Library.

This library, a comparatively new project and thus just beginning to make its influence felt outside metropolitan borders, has been established for the purpose of collecting and preserving outstanding motion pictures of all types and making them available to colleges and museums. In this fashion it makes possible for the first time a visual study of the evolution of the film art.

The valuable collection of films which is now housed in the Museum's film library ranges from the crude comedies of the custard pie throwing era through the early Griffith classics and up to some of the history-making pictures of recent years which have dealt with social problems, with international

(*Continued on Page* 3)

Promotes Picture By Voting Contest

The Motion Picture Council of Toledo, Ohio, employed an interesting new device to stimulate attendance at the motion picture, *Magnificent Obsession* (Universal), which had the Council's hearty endorsement. A voting contest was introduced to determine the favorite club in Toledo, the award which went to the winning club being an autographed copy of *The Magnificent Obsession.*

(*Continued on Page* 2)

Visual Education Pamphlet Now Has Become Book

A pamphlet on *Motion Pictures in Education in the United States*, prepared by Dr. Cline M. Koon and others and issued by the United States Office of Education, has proven so popular that the mimeographed version of it has been exhausted. It may now be purchased in book form for $1 from the University of Chicago Press, 5750 Ellis Avenue, Chicago, Ill.

Stage Meeting; Show Character Building Films

Films in the character building series, "Secrets of Success", developed by the Committee on Social Values in Motion Pictures, bid fair to find an important place on many programs in Greater Cleveland during the next few months.

A special evening meeting was held recently under the auspices of the Motion Picture Department of the Federation of Women's Clubs of Greater Cleveland to introduce these films to educators and to representatives of the character-building agencies.

Three of the pictures were shown and discussed to demonstrate how the series should be used.

The group in attendance included junior and senior high school principals, teachers, the director of education of the Cleveland Museum of Art and motion picture chairmen of many organizations.

"Secrets of Success", it will be recalled, are a series of one- and two-reel films each of which emphasizes some essential trait or traits of character.

Another highly practical program recently sponsored by the Cleveland Federation was a talk on motion picture magazines designed to acquaint the public with the type of screen comment that is available and the reliability of this comment.

Four radio broadcasts under Federation auspices have also interested a wide audience. These were titled: "To Know the Possibilities of the Movies and the Work of Our Department"; "Women in the Movies"; "Motion Picture Magazines"; "Parents' Responsibility in Movie Appreciation."

Promotes Picture By Voting Contest

(*Continued from Page* 1)

A special preview was held before the picture was publicly shown, with people from Toledo University, the Parent-Teacher Association, the Art Museum, libraries, bookshops, schools, clubs and mothers' study groups in attendance. Here cards were distributed permitting each individual to vote as to which club in Toledo in his or her opinion deserved the award. Similar cards were distributed to clubs throughout the city. The only stipulation was that the person using the card to vote must actually see the picture and deposit the card in a box in the lobby. A representative of the Council was stationed near the ballot box to see that each individual voted only once. The contest ran a week and ballots were deposited not only by residents of Toledo but by people from Chicago, Boston, New York, Los Angeles, Seattle, Cleveland, Columbus, Cincinnati, Miami and Pittsburgh.

Seventy clubs were balloted upon and the Toledo Woman's Club won.

Anecdotes of Animal Actors And Other Hollywood Tales

By THE OBSERVER

The studios are quite overrun with animal actors these days, animals so skilfully trained that they give no appearance of acting but simply of being themselves in their native habitat. To that clever young animal trainer, George Emerson, goes much of the credit of pioneering in this arduous, painstaking work. It was he who trained the baby puma and the little fawn to work together as friends in that remarkable picture, *Sequoia*. It was he, too, who trained the tiger and the elephant (also ancient enemies) for their work in *O'Shaughnessy's Boy* and, more recently, the wily little fox and the pack of baying hounds in *The Voice of Bugle Ann*. "It's really not difficult," he says, "when you work out the idea. First I take each animal in turn and get it used to me, until I can lead it around. Then I begin leading both around together, getting them used to each other. As mutual fear is overcome, they become friendly—then I teach them the trick desired. The basic principle is simply the removal of fear. Natural enemies among animals have instinctive fear that must first be overcome, but once the animal discovers there is nothing to be afraid of, the battle is won." All quite simple, isn't it? Just now he is engaged in training a herd of Chinese water buffalo for *The Good Earth*.

At Paramount for a carnival set in *Poppy*, W. C. Fields' next picture, elephants, Bengal tigers, camels, zebras, baskets of cobras and rattlesnakes and all manner of other beasts are going through their paces before the cameras. For *The Princess Comes Across*, the next Carole Lombard-Fred MacMurray picture, they have a more specialized assortment — a dozen carrier pigeons, some waltzing mice, two very rare and beautiful rabbits and a Japanese walking fish.

At RKO one of the important character actors, supporting the leading role as played by Fred Stone in *The Farmer in the Dell*, was "Buzzie," a diminutive four-year-old canary, exceedingly camera wise and charming.

The problem at Universal is of still another kind. From the far inland country of Alaska, where a company has been for six months filming an unusual scenic saga of the north to be called *Alaska Bound*, a shipment of five wolverines, six bears and a number of smaller animals, featured in the picture, has come to the studio to be used in final scenes.

* * *

A premier showing of *A Message to Garcia* was planned to honor Col. Andrew Sommers Rowan, the American officer who actually carried the famous message for President McKinley during the Spanish American war of '98. Col. Rowan, now 78 years of age, is now living in San Francisco. His true life role is played in the picture by John Boles.

* * *

Henry Armetta, the Italian dialect comedian who is to play the part of Tony, the organ grinder, in Shirley Temple's picture, *The Poor Little Rich Girl*, ranks fourth among Hollywood's thousands of actors in the number of days before the cameras and in the number of pictures in which he has appeared.

* * *

Behind the nominations of the 1935 awards of the Academy of Motion Picture Arts and Sciences there is an interesting story. Fifteen years ago Henry Hathaway became property man under Director Frank Lloyd at the Goldwyn

(*Continued on Page* 3)

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

RHODES, THE DIAMOND MASTER

(*Gaumont-British*)

A fascinating biographical picture tells the story of the life of Cecil Rhodes. He is called today an "Empire Builder", for his vision and determination opened up the vast and rich resources of South Africa.

Rhodes was a man of great purpose. When told early in his career that he could not live more than six years, his only remark was, "So much to do; so little time in which to do it."

He was an idealist. When he outlived all the predictions of his doctors, his chief physician diagnosed his case in these words, "You have an idea to live for; that is better than any medicine I can give you. The great tragedy of so many modern lives is the lack of any compelling social ambition.

Rhodes wanted to make and control wealth, but never for its own sake. He saw money as means for the creation of a new and better world. Though accused of treachery and guilty of exploitation, in the end his work bespeaks sincerity and love for mankind.

Frontiers for building new worlds did not end with Rhodes. Young men and women of his vision and

(*Continued on Page* 6)

Analyze Film Problems In A Club Panel

(*Continued from Page* 1)

cooperation. In closing, Mrs. Looram urged her hearers to discriminate in choosing their motion picture fare, saying, "when the individual patronizes the best type of show he gives the best and most effective type of censorship."

Harold Hendee, chief of the Research Department of RKO Radio, gave the audience a fascinating glimpse of the problems which must be overcome in making a motion picture that is at once artistic and authentic. He described the industry's research to secure accuracy in costume and "props", but pointed out that intelligent people would always bear in mind that the producers "were selling entertainment first and foremost, and not authenticity."

These were typical questions which Mr. Hendee said his department had been called upon to answer: "Do geraniums grow in the Andes?" "Do the soldiers of the French Foreign Legion chew gum?"

Cablegrams and overseas telephone calls were frequently resorted to to secure an option on a prize story or idea for a motion picture film, Richard Halliday, fiction head of Paramount, told the group.

Mrs. Willis P. Miner, motion picture chairman of the City Federation of Women's Clubs, told of a survey of audience reaction in which she had participated. Particularly did she emphasize that the responsibility for raising the standard of community motion picture programs rested largely with the clubwomen and with civic-minded groups.

Mrs. J. Allison Stevenson presided at the meeting and Mrs. E. Smalbach, chairman of Institutes for the East Coast Preview Committee, led the panel.

Alabama Council Changes Its Name

From Mrs. Howard D. Lacey of Birmingham, Alabama, comes an announcement of the change of the name of the film group of which Mrs. Lacey is president from Better Films Council to Motion Picture Council—presumably a tacit acknowledgment that films are of such high grade that Motion Picture Council better expresses the purpose of the organization than the previous terminology.

Coincidentally with the change in name comes the addition of three new departments: Exceptional Photoplays, Music and Art (a department no doubt stimulated by the large number of worthwhile musical films), and a special committee to study pending legislation dealing with regulation of local theatres and with the problems of the exhibitor.

Series Shows Evolution of Cinema Art

(*Continued from Page* 1)

complications or the complexities of modern life.

A series of five showings for students of the cinema, designed to illustrate the type of material the library has available, opened at the Dalton School on January 7 and will close May 5. The films featured in the first showing dated from 1895 and dealt with the development of the motion picture narrative. They ranged from a comedy titled *Wash Day Troubles* to *Queen Elizabeth,* with Sarah Bernhardt in the title role, which was in its day considered epochal.

The second series, illustrating the rise of the American film, began with a comedy called the *New York Hat,* featuring Mary Pickford and Lionel Barrymore and directed by D. W. Griffith, and climaxed with the first of the famous vamp films which introduced Theda Bara as a new film type—*A Fool There Was.* David Wark Griffith's twelve-reel *Intolerance* constituted the whole program for the showing on March 1. The program on April 1 will deal with the German influence, films in which that influence is distinctly traceable constituting the program, and on May 1 with the evolution of the talkies, the first film to be shown being a scene from *The Jazz Singer,* first sound film, and the last Walt Disney's *Steamboat Willie.*

These films and others of similar character are available for exhibition in colleges and museums.

Church Initiates Picture Campaign

(*Continued from Page* 1)

tures playing at the Missouri Theatre, of which number the striking total of 24 was suited to the entire family while 16 were listed as outstanding. In a similar period, 34 pictures played at the Tivoli, of which 13 were recommended for the entire family and five were classified as outstanding.

In announcing the initial copy of its guide the Winmore class pointed out this preeminent truth: "In sending or taking your children to the movies it is well to remember that if the children of today see only good pictures the discriminating audience of tomorrow is being built."

Anecdotes of Animal Actors

(*Continued from Page* 2)

Studios. He studied, observed and absorbed, determined that one day he, too, would become a director. This year teacher and pupil were contenders for the Academy's directorial award—Lloyd for *Mutiny on the Bounty* and Hathaway for *Lives of a Bengal Lancer.*

WHO'S WHO IN BETTER FILMS

In a not far distant period the motion picture will have found its rightful place in community life and will be regarded as a twin element with the library and the civic playground as a constructive force in moulding the lives of children.

So believes Mrs. Leo B. Hedges, state motion picture chairman of the California Congress of the Parent-Teacher Association. It is this vision of the ultimate development of the motion picture as a social factor which has kept Mrs. Hedges for several years in the front ranks of those who are working both for the utilization of films as an educational factor and for the safeguarding of children and adolescents so that they may see only those films which are best adapted to their need and comprehension.

A university town, nestled in the Ozark mountains in northwestern Arkansas, was the birthplace of the California Congress's energetic motion picture chairman. Her father was a country doctor. As a young girl she spent a great deal of time making his rounds with him and so at a very early stage began to develop social consciousness. When she was studying child psychology at Teachers' College she first became impressed with the great value of visual education. Her marriage to a young engineer followed shortly afterwards and she lived for five years at a power plant in the mountains remote from motion picture centers, but her enthusiastic convictions as to the social and educational value of motion pictures did not die.

When, as a young mother of a child of kindergarten age, she moved to Los Angeles, motion picture capitol of the world, she promptly translated this conviction into action. She at once interested herself in Parent-Teacher work and before long found herself motion picture chairman of the Garvenza Grade School. From that chairmanship it was but a step first to the chairmanship of the Los Angeles District and then to the motion picture chairmanship of the State Congress.

Mrs. Hedges' first function as the motion picture chairman in a grade school was to review the silent films which were at that time being frequently shown in school auditoriums which had 35 mm. projectors. Originally released only to the schools, the reviews became so popular that the parents asked to see copies of them, too, and they found an outlet through the Tenth District Magazine.

The next step, chronologically, in Mrs. Hedges' motion picture career came when a preview service was established in Hollywood by the Motion Picture Producers and Distributors of America. This gave her an opportunity to join the preview group and to extend to members of the California Congress a much wider service. Reviewing became previewing, and the reviews hitherto published in the District Magazine were taken over by the *California Parent-Teacher.* The Affiliated Teachers' Organization of Los Angeles next requested that it be permitted to publish them in the *Los Angeles School Journal.* A weekly program was next inaugurated and then Mrs. Hedges, with other enthusiasts, united in the project for releasing the joint estimates of the west coast previewing group to public

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A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

In the January issue of *The Motion Picture and the Family* I expressed a doubt as to whether public relations groups, when they expressed themselves as to the film tastes of their various communities, could really be sure that they did represent the reaction of the whole of their communities. I was honestly uncertain as to whether they were voicing the views of the community or their own personal views under the possibly mistaken impression that all their fellow citizens saw eye to eye with them.

I announced at that time that the East Coast Preview Committee proposed to undertake a campaign of self-education on this subject. Its members had already devoted much time and attention to the study of motion pictures as a social factor so that they might themselves reach sound conclusions as to the merits or the defects of current pictures. So the plan was evolved to visit personally metropolitan and suburban theatres of the New York area, talk to the managers and exhibitors, who were best qualified to tell what the public really supported, and so get a factual picture.

Since that date, under the energetic chairmanship of Mrs. Willis

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Scrappy Shows Educators How To Use Cartoons

Scrappy, Columbia Pictures' famous animated cartoon character, proved a focus which drew hundreds of guests to the Bermuda Festival held at the British Empire Exposition in Radio City in New York City during the month of February to have demonstrated to them the educational uses of the cartoon.

The serious objective of the program was to interest public school groups in having children make cartoons as a substitute for other types of handiwork and there were demonstrations of how they might be used to enliven the teaching of geography, science, literature and a half dozen other subjects.

A feature on each program was the exhibition of a cartoon showing Columbia's Scrappy en route to Bermuda or else enjoying himself in the Island Paradise.

To give educators, who were the people primarily interested, an opportunity to attend, the Scrappy programs were arranged on Saturday mornings throughout February. Invitations were extended to 1,600 teachers of Arts and Crafts in the New York schools.

Cartoonists Draw Illustrations

Well known New York cartoonists illustrated each of the Saturday morning lectures with sketches and every lecture slanted towards the use of cartoons in the schools. These were the speakers: Lester Gaba, famous soap sculptor, "At My Bench"; Samuel Goldberg of the Bureau of Child Guidance of the Board of Education of New York City, "The Psychological Value of Cartooning"; Dr. Forrest Grant, Director of Art of the Board of Education, "The Educational Value of Cartooning"; Roger Albright, assistant to the director of the Community Service Department of the Motion Picture Producers and Distributors of America, "Cultural Overtones in Present Day Motion Pictures"; Samuel Wallach, instructor in Social Science at the Alexander Hamilton High School, "The Value of Cartoons, Pedagogically"; Lawrence J. Young, supervisor of Workshop Bureau of Vocational Activities of the Board of Education, "The Creative Shop in School and Home."

Is addition, the following well-known cartoonists appeared on the program: Richard W. Thomas, Walter Galli and Sam Warr of the *Brooklyn Daily Eagle;* Ed Harrington of the *Brooklyn Citizen;* Jack Romer of the *Daily News,* assisted by Mrs. E. W. Carpenter, who presented cartoons of Scrappy; and Walter Blythe of the *Brooklyn Times Union,* who collaborated with Remo Bufano, famous creator of masks and of the 40-foot Spangle Dream Clown of *Jumbo,* in "A Story of Puppets." In addition, the General Electric Company gave a demonstration of the electric work shop.

"Foiled Again" Satire Made In Doylestown

It is doubtful if any photoplay appreciation class in the country has made more progress or enjoyed its work more thoroughly than that of the English department of Doylestown High School in Doylestown, Pennsylvania.

The reason is largely because only a few weeks after the class was started the students undertook the production of a motion picture of their own, written, directed, costumed and photographed entirely by the club. To borrow the phraseology of Miss Margaret Kidder Lehman, head of the English Department, who writes of the experiment for *The Motion Picture and the Family*, "In the course of production the scenario underwent many changes. Having studied the directing of such genuises as Sternberg, Lubitsch and King Vidor and the acting of Charles Laughton, Lionel Barrymore, Fredric March and others, the students sought to incorporate some of the techniques of all of these personalities into their film."

Describes Vicissitudes

Miss Lehman further describes the trials and vicissitudes of the group as follows:

"The scenario started as a tragedy, but after they had laughed sufficiently at the proposed plot the realization came to the writers that artistry was not so easily achieved as had been thought.

"It was then agreed that the movie should be a satire on the usual western. The scenery included a lovelorn heroine about to be married, a villain who tied the shrieking damsel to the railroad tracks, a hero who arrived in the nick of time and the usual 'hearts and flowers' conclusion, accompanied by the suicide of the much moustachioed villain.

"A farm with delightfully motheaten horses, a denuded buggy, a watch tower and nearby railroad track furnished the location for the combined efforts of the various committees.

"After experimentation with various types of lighting it was decided that daylight was best for outdoor scenes. A 16 mm. camera was used and we discovered that practically all types of shots used in professional films could be used in modified form with even this simple apparatus.

"The scenario was written with the intention of producing a talking picture. After several-days' experimentation the sound effect

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AVAILABLE FREE

This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of *The Motion Picture and the Family*.

FILMS FOR THE PUPIL AND TEACHER

By Sarah McLean Mullen

Head of English Department and Co-ordinator of Visual Education, Abraham Lincoln High School, Los Angeles; Author of "How to Judge a Picture."

Recent issues of this column have carried an outline for class discussion of the motion picture as a distinctive art form. Such studies have become a commonly accepted part of instruction in English classes, usually under the designation of "Motion Picture Appreciation." Indeed, in many metropolitan high schools, separate courses in the subject are being offered as upper grade electives.

There is often, in addition to the points covered in the outline, considerable subject matter which can be used to advantage in other classes as well. Apart from the obvious points of speech, dramaturgy and literature, teachers of art, foreign languages, geography, home economics, music, social studies and science will find current films valuable for purposes of illustration, reference, or class discussion. For example:

Biological science classes will find value in *The Story of Louis Pasteur* (Warner Bros.).

For music classes there is much material in both the incidental music and the supporting musical scores in *The Crusades, Here's to Romance, Sanders of the River, Waltz Time in Vienna, Harmony Lane, A Midsummer Night's Dream, Metropolitan, A Night at the Opera, I Dream Too Much, Mutiny on the Bounty, Tale of Two Cities, Captain Blood, The Divine Spark, Last of the Pagans, Rose Marie, Rose of the Rancho, Follow the Fleet, Modern Times, The Bohemian Girl* and *Give Us This Night,* which are here named in the order of their release dates.

Classes in American History or Art will find interesting visual evidence regarding costume, architecture and home furnishings, as well as social manners and customs of the various periods, in *Harmony Lane, Shipmates Forever, Way Down East, So Red the Rose, Rendezvous, The Littlest Rebel, Rose of the Rancho, Custer's Last Stand, Timothy's Quest, The Voice of Bugle Ann, "Ah Wilderness!" Little Lord Fauntleroy, Trail of the Lonesome Pine, Prisoner of Shark Island, Sutter's Gold* and *A Message to Garcia.*

LITTLE LORD FAUNTLEROY

(*Selznick International - United Artists*)

Frances Hodgson Burnett's classic as adapted by Hugh Walpole is an outstanding picture. Handsomely mounted, the settings, costumes, and decorative details give indication of careful consideration of the period and the social environment to be portrayed. The story, frankly sentimental, shows the change wrought upon a cantankerous and selfish old English aristocrat through the influence of his admiring and affectionate grandson. Both Aubrey Smith as the Earl of Dorincourt and Freddie Bartholomew as Little Lord Fauntleroy, in diction, manner, and general characterization give beautiful examples of "fine breeding." Both are sincere, believable, versatile, but consistent. The American friends of Ceddie, as well as the false claimants to the title, of entirely different social order, are nicely

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WHAT'S NEXT IN HOLLYWOOD?

By Alice Ames Winter

Perhaps by the time this gets into print you will be seeing *The Great Ziegfeld.* The gorgeous spectacle is more than a spectacle, since in panorama it presents the whole development of the American "show" as it circled around this picturesque, reckless, extravagant genius who thoroughly understood his public and thus built up his colorful success. Metro-Goldwyn-Mayer have played it on a large sound stage under the glow of million candle power incandescents. "Literally it comprises twenty shows in one, running the entertainment gamut from magnificent, elaborately staged musicals to honky-tonk burlesque, from the blatant din of fair midways to the brightest spot of the 'Gay White Way,' from the gayest comedy to the most powerful drama, and through all strides the spirit of America's master showman," says the Publicity Department of Metro-Goldwyn-Mayer.

This week we watched the shooting of the last scene, with our eyes popping out at its loveliness, as the great circular stage, with its pinnacle of columns and white satin draperies, swung around, revealing one exquisite group after another of lovely girls in enchanting costumes (well costumed!), dances and picturesque poses and music all combined. William Powell is playing Ziegfeld himself, Myrna Loy his

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Appreciate Film Classics In Colorado

"Unless our students develop wholesome interests and exercise good judgment in the selection of good movies and radio programs our efforts in the school today are in large measure fruitless."

Such is the comment of William L. Wrinkle, director of the Secondary School of the Colorado State College of Education, where an unusually intelligent use has been made of motion pictures as an adjunct to education.

In the secondary school, advice in the selection of moving pictures worth attending and radio programs worth listening to is given to all students through school and classroom notices. Pictures showing at all local theatres are listed weekly with green, red or yellow labels, indicating that the shows are recommended, advised against, or neither recommended nor advised against.

Make Attendance Survey

Over a period of 40 days from October 20 to November 30, 1935, a study was made of how the students reacted to this system. It was found that the aggregate attendance for the 40-day period on the part of 182 students was 1,489 or, in other words, that each student had attended an average of slightly more than eight shows. A comparison of variation in attendance in different age groups showed that 13 students attended 20 or more movies during the 40 days, or one show every other day. An equal number had attended no shows during this period.

Investigations made over the same period of time showed that the average attendance at shows which were not recommended by the faculty was slightly more than one-third of the average attendance at the recommended shows. Ninety-three students, for example, attended Will Rogers' *In Old Kentucky,* as contrasted with 15 students who attended three shows which were not on the recommended list.

When *A Tale of Two Cities* was shown at a local theatre all students enrolled in the secondary school presented themselves at the theatre following the noon hour instead of at the regular class, this being done by arrangement with the school authorities. Their attendance followed a one-hour assembly in which Dr. Ora B. Peake of the social studies division of the college and James Quillen of the secondary school social studies staff directed a discussion of the economic, social and political situation in France, leading up to the situation involved in the story.

Mr. Wrinkle's comment regarding the effect of this type of study is as follows: "The movie, *David Copperfield,* probably did a better job of promoting a better acquaintance with the Dickens story than the great army of Dickens literature teachers has ever achieved."

Treat The State Directors To Demonstration

Members of the Board of Directors of the New York State Federation of Women's Clubs had an object lesson in the technique used by the East Coast Preview Committee in previewing and evaluating films at their meeting in New York City in February.

The demonstration was carried out by Mrs. E. T. Herbert, state motion picture chairman, and Mrs. Paul Wolfskehl, a member of the editorial committee of the East Coast Preview Committee. Mrs. Herbert and Mrs. Wolfskehl gave an excellent "two-man" sample of how an editorial committee meeting is conducted, their comments on pictures being both pithy and pertinent.

Through the courtesy of Loew's Theatres, Inc., the members of the Board of Directors were enabled to attend a performance of *Rose Marie*.

"Foiled Again" In Doylestown

(*Continued from Page* 4)

committee was prepared to immortalize everything down to the gasps of the villain as he died at his own hands. His last words were—as created by the scenario artists—'foiled again', from which agonized utterance the title was chosen.

"After the nerve-wracking experience of sitting absolutely motionless lest the creaking of a chair be recorded, the disillusioning discovery was made that although voice and music were recorded and the timing was satisfactory only an ear close to the victrola could pick them up. Hence the idea of a sound film was abandoned.

"Thanks to the costuming of the 1900 era, false hair, make-up and exaggerated actions, the satire was successfully interpreted. Part of the movie was, in a second showing, run backwards and the effects, although largely ludicrous, gave interesting sidelights into methods of obtaining certain seemingly impossible effects.

"The movie consisted of only two reels and as a work of art was not to be considered. It achieved results, however. It gave a group of average high school youngsters the thrill of creating something which was theirs alone. They learned the difficulties attached to artistic photography and the time and skill required in all phases of even so small an attempt as this one. They made gross errors, but their respect for artistry in all forms of movie production was unbounded."

This season the club is attempting another motion picture production of its own and also hopes to experiment with color. If it does not succeed in its efforts to make a talking film it will insert dialogue to give continuity.

Publish French Newspapers To Illustrate "Tale of Two Cities"

A convincing illustration of how effectively pictures based on literary classics can be made to correlate with other subjects besides literature in the school curriculum has just been afforded by an experience of students of English Five at the Wiley High School in Terre Haute, Indiana.

When Dickens' *A Tale of Two Cities* came to the Indiana Theatre immediately after the class had finished reading the novel the pupils were not content with merely following the customary procedure: namely, attending the film either singly or in a body, discussing its outstanding features in the classroom, evaluating it critically and contrasting the screen version with the novel.

Instead they determined to make French newspapers that would reveal all the events of the story. Not only was copy prepared which, in very interesting fashion and in vein quite worthy of a news reporter, told the stirring tale of the happenings in *A Tale of Two Cities*, but pen and ink sketches were devised by way of illustration. Pictures from old magazines and from old histories, dating from the appropriate period, were also pressed into service for this purpose.

Manager Herman Arnold of the Indiana Theatre became interested in the experiment and allowed space in his lobby not only for an exhibit of the newspapers but also for models of the LaFarge Wine Shop, the guillotine and the famous grindstone which appears in the film, all of which were made by Eddie Gregson of English Five.

Mrs. Elizabeth M. Denehie, who has made some extraordinarily successful experiments with the teaching of photoplay appreciation, was in charge of the class which thus cleverly vivified the study of *A Tale of Two Cities*.

Mine of Information For Better Films Groups

A mine of information for members of Better Films groups who are pressed into service to make speeches about the movies will be found in a series of 33 articles dealing with important phases of motion picture production which have been written by Garrett D. Byrnes, motion picture editor of the Providence (R. I.) *Journal* and *Evening Bulletin*, and published in the latter paper. Mr. Byrnes gathered his material last fall while on a month's visit to the West Coast. The articles have been issued under the title, *Looking at Hollywood*, and give a comprehensive picture of the operations of the industry.

"Dream" Rates Special Week In San Antonio

When *A Midsummer Night's Dream* played in San Antonio (Texas), the week was designated as "Shakespeare Week", an official proclamation to that effect being issued by the Mayor. He said: "I trust the interest of the pupils of the city schools will be especially enlisted in the works of Shakespeare during this week set aside in his honor, and that the coming of *A Midsummer Night's Dream* to San Antonio will stimulate a new love for the matchless plays and poems of the Bard of Avon."

The film was endorsed by the Archbishop of San Antonio and Mrs. J. K. Beretta, State Federation motion picture chairman.

Films For Pupil And Teacher

(*Continued from Page* 4)

contrasted from an English viewpoint. Fauntleroy is given little of the sissy atmosphere commonly associated with the title. The direction is excellent throughout, especially in the motivated direction of the dog in his relationship to the boy and his grandsire.

FOLLOW THE FLEET

(*RKO Radio*)

The chief value of this musical comedy lies, of course, in its expert dance team, Fred Astaire and Ginger Rogers. The story is an adaptation of two stage comic operas, united by means of a pet monkey.

Charmingly gay and tuneful, with little thought for coherence, the tuneful music and the clever dancing, against elaborately effective sets, make the picture highly entertaining. One of the best scenes is one of restraint portrayed poignantly by a newcomer, Harriett Hilliard, and another is a beautiful dance pantomime at Monte Carlo by the featured favorites.

THE TRAIL OF THE LONESOME PINE

(*Paramount*)

Lovers of color will rejoice in this first outdoor, all color feature. It is painted in the subdued tones of the autumn woods, with its only blaze of hues those of the opalescent sunset and sunrise upon the lake. The natural beauty of mountains outlined against the sky, of trees against the lake, are in strong contrast to the ugly custom of the feud that mows down the members of the two opposing mountaineer families. The interwoven theme of the change wrought by the introduction of the machine and of the resentment of the hill man who loves the earth is carefully etched. The love story is but incidental to the other features. The question is whether the story is as good as the technique that brings it beauty on the screen, although the characterization is consistently good throughout.

BOULDER DAM

(*Warner Bros.*)

The background becomes an integral part of the plot in this lively melodrama. The tremendous engineering undertaking, with its superhuman demands upon the workers and the constant threat of danger attendant upon its construction, gives us a picture of almost limitless power. Ross Alexander is a wise-cracking, self-centered youth, who learns through the great project the true values of life. His characterization both in speech and action is worth noting. It is not a great picture, but vividly realistic.

500 Students Debate About Success Films

From a debate as to whether the early martyrs took the easy way out and it requires more courage to live for one's religion than to die for it, to a critical analysis of the techniques of job-getting ranged the discussion when 500 young people at the National Christian Youth Conference at Elm Park Church, Scranton, Pennsylvania, saw for the first time the "Secrets of Success" character-building films.

The demonstration of the efficacy of these films, developed by the Committee on Social Values in Motion Pictures, in helping young people to solve their personal problems, was perhaps the most striking since the series was launched.

Pictures Have Preeminent Place

Motion pictures occupied a preeminent place on the three-day program. The films shown were *Sign of the Cross*, with its emphasis upon sacrificing for one's principles; *Broken Lullaby*, with its strong peace trend; *Gentlemen are Born*, which stresses some of the difficulties of present-day youth in finding itself in a chaotic society, and *There's Always Tomorrow*, which deals with the essential elements of family life.

Dr. Irvin E. Deer of the staff of the Motion Picture Producers and Distributors of America, Inc., introduced each picture and Roger Albright, also of the staff, inaugurated the discussions which followed the showing of the films. During the program of the Conference ten different discussion groups induged in lively dissertation on the pro's and cons of the problems presented.

Many conclusions worthy of far more mature minds were reached. Perhaps the most practical and the most applicable to the problems of the boys and girls involved arose out of the discussion of *Gentlemen are Born*, in which the principal character is a college man who, after a succession of failures in getting and holding jobs, finally uses suicide as the way out. The boys and girls were extremely critical of Smudge's attitude towards life, believing that if during his college days he had traded less upon his popularity as a football hero and made more of an honest effort to prepare himself for the more serious work of life he would have been better equipped to meet post-college hardships.

AVAILABLE STUDY GUIDES

NEW THIS MONTH

Give Us This Night, 15c
Little Lord Fauntleroy, 15c
The Prisoner of Shark Island, 15c

Purchasable from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N. J.

OTHER GUIDES

Fang and Claw, 15c
A Midsummer Night's Dream, 15c
Mutiny on the Bounty, 15c
Peter Ibbetson, 15c
Seven Keys to Baldpate, 10c
A Tale of Two Cities, 15c
Also Prize Contest Guide, 6c
Sheet of Miniature Stills, 6c

Purchasable from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N. J.

These Guides, issued at an earlier date, are likewise still available:

Anne of Green Gables, David Copperfield, Dog of Flanders, The Last Days of Pompeii, Les Miserables, Scrooge, Sequoia, The Three Musketeers, Treasure Island.

Lower prices for bulk orders of all guides

Lessons From The Movies

(*Continued from Page* 2)

spirit will have opportunities of constructing a finer civilization out of the confusion of our present social order.

TIMOTHY'S QUEST

(*Paramount*)

This picture has the fundamental human interest and heart tugs that stir the generous motives of mankind. It is a story of childhood heartbreak and triumphs, of adult selfishness and transformation—one that opens up anew a vision of what the values of life really are.

After their escape to Pleasant Valley, Timothy works hard to repay Miss Vilda for her grudging hospitality to little Gay and himself, but he adds this prayer:

> "Dear Heavenly Father,
> please make that old lady
> into a mother for Gay.
> It'll be awful hard work,
> but I bet you can do anything, Amen."

And something happens to Miss Vilda. At first she will not admit it even to herself, but young life in the house begins to thaw out her frozen affections and baby hands play upon heart-strings that respond to their touch.

We all know how easy it is to be moved by a picture like this, and yet how few people so affected go out into life with any change of attitude in their daily human relationships.

THE VOICE OF BUGLE ANN

(*M. G. M.*)

The love of a man for a dog could not be stated more beautifully and effectively than in the speech of Lionel Barrymore, as Spring Davis, when he testifies in his own defense against the charge of murder. One is reminded of Charles Laughton reciting Lincoln's Gettysburg speech.

A man who hates dogs seems to lack any real capacity to love people. That was the trouble with Camden's father—the reason why she left him—the cause of his being shot.

THE COUNTRY DOCTOR

(*20th Century-Fox*)

While the quintuplets are the headliners of this picture, the character of the country doctor steals the show. His love for the people of his community, his sacrificial service for their health and welfare, his planning for their protection are both challenging and inspiring.

But why are there so many selfish people in the world to make the task of the servants of humanity more difficult? And why is it that one must fight almost single-handed for a cause until, in spite of opposition, he succeeds, and then everybody wishes to claim some share in the victory?

The world needs today as never before men of the spirit of Dr. Luke. Idealism is expected in the medical profession, but devotion to public welfare ought to be just as fundamental in the ethics of lawyers and bankers, industrialists and traders.

WHAT'S NEXT IN HOLLYWOOD?

(*Continued from Page* 4)

wife, Billie Burke, and Louise Rainer, of the starry eyes, pictures Anna Held, while 5000 people play minor parts in what is one of the most ambitious extravaganzas yet filmed—all the years of gorgeousness flowing into a three-hour show.

The most popular actress in the world, little Shirley Temple, has just completed making *Captain January* over at the Twentieth Century-Fox studio, a story of the orphaned child of a great opera singer, brought up in a lighthouse on the Maine coast. They tell a tale over there to this effect—that H. G. Wells recently walked onto the set and that Shirley, seated at her school table, asked her mother who he was.

"He's one of the most important men in the world," said Mrs. Temple.

"Oh, no," said Shirley, "There's God and then comes the Governor."

One of the features of *Captain January* is the singing of the sextette from *Lucia di Lammermoor* by a trio—Kibbee, Summerville, and Shirley — and Shirley "recorded" perfectly the first time, which was more than the two men did. And again this small child of unusual genius sings one song, *The Codfish Ball*, in five languages — English, French, Hawaiian, Chinese and Russian—while she does a notable piece of dancing with Buddy Ebsen. In another scene, she and Kibbee dance down a thirty-five foot spiral stair case in the lighthouse, keeping time to her repetition of the multiplication table. Or, again, she does another dance with a "whoopee" crane, who is a rare comedian as well as a remarkable bird.

Stories gather around everything Shirley does. She overheard a parrot who is in the cast, and who is guaranteed to utter typical seafaring phrases, gurgling and said, "Oh, do you speak French? I'm studying it, too."

We think, hereabouts, that *These Three* is rather a remarkable production, played with utter simplicity, truth and naturalness by Merle Oberon, Miriam Hopkins and Joel McCrea, with William Wyler wielding the director's baton and Samuel Goldwyn as presiding releaser. The two children, played by Bonita Granville and Marcia Mae Jones, are really outstanding actors.

The claim that "*Anthony Adverse*" is one of the biggest pictures to come out of Hollywood does not seem an exaggeration from the evidence at hand. It is obvious to any observer that the studio is giving unstinted effort to its production and has turned both technical facilities and personnel loose on it. One hundred thirty-one settings were built, in all. Five countries on three continents were the locales of the far-reaching story. There were over 412 script scenes. More than 3,000 costumes were used in the production. Twenty-one weeks were spent in advance research. The total employment on the picture, in terms of man-hours, was 10,626, so Warner Bros. announce.

Who's Who In Better Films?

(*Continued from Page* 3)

libraries throughout the country.

All through her years of motion picture work Mrs. Hedges has been animated by the realization that motion pictures were not being adequately used as a teaching tool in visual education and that educators, although they definitely assumed responsibility for shaping children's taste in other forms of art, were neglecting the opportunity to do the same thing with films.

She now sees the not far distant day when theatre managers will develop a social viewpoint as a balance to their present commercial viewpoint and then, she believes, the motion picture as a factor in influencing the development of children both educationally and ethically will reach its apex.

"The motion picture can never remove itself from the watchful eye of socially conscious people, for its social influence is too great", is her often affirmed conviction. "If at times these people become almost fanatical in their urge to make it wholly constructive, it is perhaps the most helpful influence which is exerted upon the motion picture industry, for anything which causes us to stop and reflect on our handiwork urges us to greater efforts."

A Clubwoman Chats About Family Films

(*Continued from Page* 3)

P. Miner, members of our East Coast Preview Committee, all volunteer workers, paid surprise visits to 228 theatres in New York and its environs. Fifty-two of these theatres were in the five boroughs of New York City, eleven were in Westchester County and 165 in Pennsylvania. These representatives chatted with the managers in the theatres and came back to our last Council meeting primed with a wealth of interesting information.

You will undoubtedly agree that what they reported redounded to the credit of both public and theatre managers. Patrons in this section of the country, at least, apparently like good pictures and the exhibitors seem perfectly willing to gratify their tastes.

First of all, the women found that community patronage determines the type of pictures shown in each community. In other words, the exhibitor watches the rise and fall of the weekly exchequer and shrewdly chooses his future pictures on the basis of the types which have proven most popular in the past. No community will have a Mae West film a second time unless it has manifested a genuine liking for the buxom "Belle of the Nineties", when she made her first appearance. No community which pines for Shirley Temple or Freddie Bartholomew and makes their pictures a paying business will have an unremitting diet of the sophisticates of the screen. Local theatre managers, in the New York area, at least, are giving their public exactly what it wants, based upon the strength of the dollars it spends at the box office.

Star Determines Popularity

By and large, we discovered that the star determines the popularity of the picture. There were exceptions in the case of those extraordinary super-films, which come once in a year or two, or once in so often. But generally speaking, it is the personality of the star that brings the revenues to the theatre.

We were indeed gratified to find that generally throughout the area week-end programs for children are provided and that the children patronize them generously—an indication that the parents have been on the alert. We also found that even in metropolitan New York parents do not hesitate to express themselves as to the type of films they want to see booked. Of late, however, they have accepted most of the film fare provided without comment—which, interpreted, indicates a subconscious tribute to the high type of current films.

The principal box office successes were uniformly pictures of this high type. This is a favorable reflection upon the good taste of the audiences.

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COMEDY; HISTORY SCIENCE AND THE SUPERNATURAL ARE COVERED BY THIS MONTH'S BOOKMARK SERIES

"MODERN TIMES"

". . . Busy with the desperate steel that hurls
Its time-free rhythm through the blood."
—Macknight Black in "Machinery"

The Machine In Modern Life
Some Timely Books Suggested by

THE CLEVELAND
PUBLIC LIBRARY

MACHINE AGE AMERICA

Men and Machines, by *Chase*

Robots or Men? by *Dubreuil*

Machine Made Man, by *Bent*

The American Leviathan: the Republic in the Machine Age, by *Beard*

You and Machines, by *Ogburn*

THE MACHINE AGE IN DRAMA

Dynamo, by *O'Neill*

R. U. R. by *Capek*

The Machine-Wreckers, by *Toller*

Amaco, by *Flavin*

CHARLIE CHAPLIN

My Trip Abroad, by *Charlie Chaplin*

Charlie Chaplin: His Life and Art, by *Bowman*

"I Am Here Today," in Seven Lively Arts, by *Seldes*

"Charlie Chaplin," in Contemporary Portraits, by *Harris*

Printed through the courtesy
of the

....

Name of Theatre

Presenting

"MODERN TIMES"

"RHODES THE DIAMOND MASTER"

". . . Africa called him . . . Stirred and impelled to serve and control."

South Africa and a Great Pioneer
Interesting Reading Suggested By

THE CLEVELAND
PUBLIC LIBRARY

HE DREAMED OF EMPIRE

Cecil Rhodes, by *Millin*

Cecil John Rhodes, in "Dreamers of Empire", by *Abdullah*

Cecil Rhodes, by *Plomer*

"Rhodes", in Genius and Character, by *Ludwig*

Cecil Rhodes, by *Williams*

LAND OF GOLD AND DIAMONDS

Black Frontiers, Pioneer Adventures With Cecil Rhodes, by *Kemp*

Uganda to the Cape, by *Carpenter*

The South Africans, by *Millin*

Through South Africa, by *Stanley*

STORIES OF SOUTH AFRICA

Far Enough, by *De Kalb*

Story of An African Farm, by *Schreiner*

God's Step-Children, by *Millin*

Colossus, by *Roberts*

The Redlakes, by *Young*

Printed through the courtesy
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(Name of Theatre)

Presenting

"RHODES THE DIAMOND MASTER"

"THE STORY OF LOUIS PASTEUR"

"He labored to diminish the sorrows of humanity."

Pioneers In Medical Progress
Some Readable Books Suggested By

THE CLEVELAND
PUBLIC LIBRARY

"THE FATHER OF PREVENTIVE MEDICINE"

Life of Louis Pasteur, by *Vallery-Radot*

"Pasteur", in Heroes of Peace, by *Wallace*

The Genius of Louis Pasteur, by *Compton*

Louis Pasteur, by *Holmes*

"MEN AGAINST DEATH"

The Great Doctors, by *Sigerist*

"Edward Jenner," in Pathfinders of Modern Medicine, by *Robinson*

Men Against Death, by *De Kruif*

Walter Reed and Yellow Fever, by *Kelly*

Kagawa, by *Axling*

"MEDICINE MARCHES ON"

Behind the Doctor, by *Clendening*

Microbe Hunters, by *De Kruif*

The Lame, the Halt, and the Blind, by *Haggard*

Medicine Marches On, by *Podalsky*

Rats, Lice and History, by *Zinsser*

DOCTORS IN DRAMA

Yellow Jack, by *Howard*

Men in White, by *Kingsley*

"Pasteur," by *Guitry*, in Chief Contemporary Dramatists, edited by *Dickinson*

Printed through the courtesy
of the

....

Name of Theatre

Presenting

"THE STORY OF LOUIS PASTEUR"

"THE GHOST GOES WEST"

A haunted Scotch castle moves to America

Tales That Thrill and Chill
Some Ghost Stories Selected By

THE CLEVELAND
PUBLIC LIBRARY

"THEY WALK AGAIN"

Can Such Things Be? by *Bierce*

They Return At Evening, by *Wakefield*

Dew and Mildew, by *Wren*

Ghost Story Omnibus, edited by *French*

They Walk Again, by *De La Mare*

Famous Modern Ghost Stories, edited by *Scarborough*

Uncanny Stories, by *Sinclair*

HAUNTED HOUSES

He Arrived at Dusk, by *Ashby*

The Old Dark House, by *Priestley*

Castle of Otranto, by *Walpole*

The Portcullis Room, by *Williams*

ROMANCES OF THE SCOTCH CLANS

Flight of The Heron, by *Broster*

Scottish Chiefs, by *Porter*

Black Douglas, by *Douglas*

Fair Maid of Perth, by *Scott*

The Proud Servant, by *Irwin*

Printed through the courtesy
of the

(Name of Theatre)

Presenting

"THE GHOST GOES WEST"

A Clubwoman Chats About Family Films

(*Continued from Page 6*)

In fact we arrived at the gratifying conclusions that the public is really being educated to an appreciation of good pictures, and moreover that the exhibitors are making a genuine effort to give this public what it wants.

Having started our survey in the spirit of sheer inquiry, without the slightest idea of what it would disclose, we were gratified at the testimony it bore to the tangible results of the longtime campaign to awaken the public, and parents in particular, to a sense of their responsibility for the standard of the film programs shown in local theatres. A detailed report of our visits and the replies to our questionnaires will be available shortly.

The Family Film Quota

If the East Coast Preview Committee followed the practice of designating one or more family pictures as "Best of the Month", it would indubitably find three films competing for the honor this month. One of them would be *The Country Doctor*, 20th Century-Fox, which brings the world's most famous babies, the Dionne quintuplets, to the screen. A compelling, human story of the vicissitudes of a country practitioner has been made a background for the tale of the arrival of the infants and for their subsequent cavortings under the eye of the camera. The children are charming, what in film parlance would be called "naturals" for the camera, and Jean Hersholt as the country doctor does as fine a bit of acting as has been brought to the films in many days.

Perhaps equally popular with young people will be *Follow the Fleet*, RKO Radio, which again presents the happy-go-lucky pair, Fred Astaire and Ginger Rogers, in new dance rhythms which set the toes of the audience to involuntary tapping in spite of their most strenuous efforts to restrain themselves.

And last, but by no means least, there is *The Voice of Bugle Ann*, probably one of the finest dog stories ever written, which shows Lionel Barrymore in the role of the dog lover.

Other family films of the month which the committee can recommend for general consumption include: *The Bohemian Girl*, M-G-M; *The Cattle Thief*, Columbia; *F-Man*, Paramount; *Heroes of the Range*, Columbia; *The Little Red Schoolhouse*, Chesterfield; *The Music Goes 'Round*, Columbia; *Silly Billies*, RKO Radio; *Song of the Saddle*, First National.

All These Smiling Boys And Girls Belong To The Motion Picture Appreciation Club Of Peabody High, Pittsburgh

One of the most enthusiastic groups studying the motion picture is that pictured above, representing one of Pennsylvania's largest high schools.

Promote Interest By Ship Model Contest

A ship model building contest which started up wide interest in *Mutiny on the Bounty* among the younger generation was the novel method chosen in Indianapolis to stimulate a large attendance of boys and girls at this exceedingly worthwhile film, which is one of those selected by the Motion Picture Committee of the Department of Education of the National Education Association as the subject matter for a study guide.

Not only did scores of school children submit a ship model but hundreds applied at the library for *Mutiny on the Bounty* and correlated reading as a result of the distribution of 8,000 bookmarks.

Chairman Evolves Movie Catechism

(*Continued from Page* 1)

birth who have starred in American made films." "Name three American films that foster peace."

There is also a glossary of motion picture terms which the members are asked to define and a list of widely known stars whose pictures they are asked to identify.

Mrs. Miner suggests distribution of mimeographed lists of these questions at a regular club meeting or copying them from a blackboard if this is too costly.

Each club chairman is asked to report at a general conference in April how high a rating the members of her club achieved in answering the questionnaire.

Greenwich Manager Cooperates With School

Henry C. Dreyer, manager of the Pickwick Theatre of Greenwich, Connecticut, is giving the photoplay appreciation movement decided impetus in that town.

He purchases study guides on outstanding films and furnishes them to the English department of the Greenwich High School for use in motion picture appreciation classes.

The initial study guide order was for 100 copies of the guide on *A Midsummer Night's Dream.*

Mr. Dreyer gives notice to the English department about forthcoming attractions which should be of interest to the students.

Publications Popular In The League Library

Selected Motion Pictures, the joint publication of the East and West Coast Previewing Groups, and *The Motion Picture and the Family,* publication of the Motion Picture Producers and Distributors of America, Inc., are popular with patrons of the League of Nations Library, according to a letter received from Miss Marie Ginsberg of the library staff.

A woman delegate from Lithuania has been among the many people making use of them. This was done during a special study conducted for her government, dealing with the cinema question with relation to children.

Why the Bookmarks

***Modern Times* becomes an inevitable choice for a bookmark (see page 7). Without omitting uproarious humor of the type we have come to expect from the unique Mr. Chaplin, it supplies current comment, satire and philosophy of a high order.**

***The Story of Louis Pasteur* presents the life of a genius, who was also a martyr to science, in a way that both thrills and uplifts and must result in a tremendous desire to read the life of a man who was truly great and also truly humble.**

***Rhodes, The Diamond Master,* presents the life-story of a man who did big things, and to this interesting biography is added the dramatic adventure that accrues to the pursuit of all gems and to diamonds in particular.**

***The Ghost Goes West* was chosen for a bookmark because of the high quality of story and film. It presents a delightful tale, rich in humor and a keen, yet kindly satire, and is sure to arouse interest in its connecting books, which deal with stories of ancestral ghosts and Scottish clans and plaids.**

Encouraging Reports From Island Group

Organized a year and a half ago by four or five people who were interested in the promotion of better week-end programs for child consumption, the Port Washington (Long Island, N. Y.) Motion Picture Council has now grown until it is composed of representatives from practically every organization in the town, both social and political. Mr. Paul Schreiber, the superintendent of schools, serves as secretary, and other officers are: president, Mrs. Lyman Langdon; vice-president, Mrs. F. L. Woolley, and treasurer, Mrs. Howard Reid. To date, the organization has operated without dues, but it is now fixing a small membership fee to reimburse the officers for funds expended for printing and postage.

Progress to date includes the introduction of a good family picture on most Friday-Saturday programs, with the understanding that if possible the family picture will be shown at the two o'clock matinee so that the children may leave at its close if the other feature on the double bill is not particularly desirable for a juvenile audience: also a considerable improvement in the type of shorts shown with the feature picture.

A poll is shortly to be inaugurated to determine how the public in Port Washington reacts to the double feature billing policy.

The Council is also inaugurating library cooperation and each week inserts in the newspapers a detailed criticism of the pictures to be shown locally the **coming week.**

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture *and* The Family

APR 21 1936
PERIODICAL DIVISION

Comment on Current
Films by Teachers,
Educators, Commun-
ity Leaders

VOL. 2 APRIL 15, 1936 No. 8

20,000 Stills For Loan At N. Y. Library

If you were to go into the New York Public Library and ask what slave cabins were like in the Civil War days, you would no doubt expect the librarian to delve into yellowed tomes to find the answer.

As a matter of fact, the process is much simpler. You would merely be directed to the Picture Collection in room 73 of the central library building at Fifth Avenue and 42nd Street. A librarian would probably turn to her card index of motion picture stills and in a few moments a picture of a slave cabin, both interior and exterior, would be in your hands. In this way do modern motion pictures serve the public.

Approximately 20,000 motion picture stills are housed in room 73 of the Central Library. They are a part of the total picture collection of 685,000 pictures. In addition, there are many thousands of stills in the theatre division of the library which are a record of the history of the industry. These, how-

(*Continued on Page* 3)

Get Credits For Having Good Time

Enterprising school officials in Ottawa, Kansas, saw in a local showing of *A Tale of Two Cities* such a fine incentive towards the study of good literature that they allowed special credit to students who saw the picture and turned in themes based upon it. Announcements of this essay contest were widely distributed.

Also five hundred letters were mailed to school teachers, clubwomen and local civic leaders calling attention to the educational value of the film. A large poster was displayed in the public library and bookmarks were generously circulated. Book departments of all the department stores and also the various lending libraries featured appropriate displays. Thus Ottawa paid tribute to a classic of literature and the screen.

Films Reviewed In Current Issue

Reviewed in this issue: *Captain January, Charlie Chan at the Circus, The Farmer in the Dell, The Great Ziegfeld, Happy Hour, Little Lord Fauntleroy, Mr. Deeds Goes to Town, Sky Parade, Sutter's Gold, These Three, 13 Hours By Air, Trail of the Lonesome Pine, Two In Revolt.*

Clubwomen Are Gratified At Shakespearian Film

Leslie Howard and Norma Shearer in the balcony scene from "Romeo and Juliet."

By MRS. WILLIAM DICK SPORBORG,
Chairman, East Coast Preview Committee

Abounding gratification is expressed by women's club groups at the announcement that *Romeo and Juliet* will be produced and available for the American public in the near future. While common sense opinion realizes that the

(*Continued on Page* 6)

Columbia Pioneers in Junior Programs

For a long time grown-ups who are interested in the promotion of Family Night programs and Junior Matinees have been urging the advisability of making up special week-end programs for children. A new institution has this month crept into the field of juvenile motion picture entertainment by which one of the major motion picture producers, Columbia Pictures Corporation, seeks to satisfy this demand of Better Films groups.

This new institution is a series of *Happy Hour* programs designed primarily for the delectation of children of the age of ten years or younger.

Each of the individual *Happy Hour* programs consists of short films requiring an hour to run. Many favorites of the screen and a number of talented juvenile actors, Mickey Mouse and Scrappy among them, appear in these shorts.

(*Continued on Page* 5)

Pictures Join With Three R's In Cambridge

Motion pictures are effecting a close alliance with the three R's in Cambridge, Massachusetts. The tie-up comes through a spelling contest which will hereafter be a feature of Saturday Junior Matinees at the University Theatre. The school committee, the theatre and the Cambridge *Chronicle-Sun* are cooperating. The contest is expected to foster increased interest in spelling and by indirection in reading as well. The interest of the participants will be captured through the awarding of prizes which will be well worth the juvenile efforts expended to obtain them.

Superintendent of Schools M. E. Fitzgerald has given his endorsement to the plan, saying that he

(*Continued on Page* 6)

Movies Supplement Story-Telling Hour

Motion pictures are today supplementing the printed page as a feature of the regular story hour in the library at Watertown, Wisconsin.

When story telling time comes on Saturday morning the children who gather are entertained not only with narratives about famous characters of fiction and fairy lore, but also with films which have educational and story value. Miss Florence C. Hays, the librarian, accompanies the showing of the film with narrative. More than 200 children recently enjoyed a showing of *Heidi* at the regular story hour. The same film was repeated that afternoon at the Bethesda Lutheran Home with Miss Hays telling the story.

Pioneer Picture School Plans Traveling Exhibit

Weequahic High School, Newark, N. J., home of the first school motion picture appreciation classes in the United States, is planning a traveling exhibit of motion picture magazines to be routed to other schools interested in film study. Approximately 60 publications will be included. These will embrace the better types of magazines in the trade, technical, art and foreign fields and will provide zealous young students of films with a wealth of informative material.

Makes Fine Record For Family Films

An outstanding record in securing the showing of family films is reported by the Better Films Council of the town of Bizbee, Arizona, which has a population of 18,000. Ever since the committee was organized its goal has been more family pictures. During the month of January it reached its all-time high when all but two of the films shown for the entire month were suitable for family consumption. The splendid cooperation of the manager of the town's single local theatre is held primarily responsible.

"Better Junior Matinees" was another objective of the committee and here, too, the organization has scored a distinctive success. Admittance of children up to 12 years of age for a five cent fee has resulted in getting practically the entire juvenile population of the town out for worthwhile Saturday Junior Matinees. Adults cheerfully pay the regular admission fee of 35c and the audience frequently has as large a sprinkling of them as of children.

To insure proper conditions at the theatre one or more members of the Better Films Council attend each Junior Matinee.

Committee's Quick Action Cancels Adult Picture

Cancelation of a picture which was considered undesirable for a children's showing with only a three hour notice, is the fine instance of local theatre cooperation reported by Mrs. Myrtle D. Luther, chairman of motion pictures for the Federation of Women's Clubs of Kingston, New York.

Noting that a film obviously appropriate for adult entertainment only was one of the features booked for a children's matinee, members of the motion picture committee swung immediately into action. Quick to respond to their point of view, the local threatre manager promptly removed the offending posters from his lobby and substituted a picture which he and the committee both agreed that the children would enjoy. A record audience proved his wisdom.

Island Group Starts Motion Picture Forums

The Staten Island, (New York) Motion Picture Council, started four years ago and already responsible for many progressive enterprises, will inaugurate monthly open forum meetings in April. The first is to be held April 28 in the auditorium of the McKee Vocational School. It will mark the first opportunity Staten Islanders have had to see the "Secrets of Success" character building films, developed by the Committee on Social Values in Motion Pictures, Dr. Howard M. LeSourd, Dean of Graduate School of Boston University, chairman.

WHAT'S NEXT IN HOLLYWOOD?

By Alice Ames Winter

A Shakespearian production is always an event. The stage personnel stands on tip-toe at the opportunity to do its best, and the public waits tensely to see that best.

The second Shakespearian presentation on the speaking screen for which we wait is *Romeo and Juliet.* Immediately it becomes of interest to note the wide departure both in the character of the play and in its treatment from *A Midsummer Night's Dream.* That was a lovely phantasy, a pageant of fairy life and fairy intervention in human lives. This is a living drama of young love, realistically treated so far as its settings and backgrounds are concerned, gloriously colorful in its interpretation.

For a year Metro-Goldwyn-Mayer has been making preparations, training actors in the great rhythms and cadences of Shakespeare's lines, gathering some 2,000 "extras" who shall fill the bustling streets of the Verona of the Renaissance, that period when blood seemed to pulse more rapidly than at any other time and when daily life clothed itself in color and tumult. All this under the guidance of Professor Strunk of Cornell, the eminent Shakespeare scholar, and James Vincent, long stage manager for Katherine Cornell. Meanwhile the research department and its co-workers have been reproducing the city as it was of old—gathering data from records and paintings, so that every costume, every piece of furniture, the friar's cell, the walls and churches and palaces shall be modelled on the Renaissance paintings. Incidentally, the studio has dug up an ancient poem and a code of good manners at table and in social contacts that is going to give a delightful twist to the presentation.

Of course, all this is merely the physical background—the body, as it were. The higher test lies in the spiritual interpretation of the great story. It is being played as a drama of life, teeming streets, busy people of many kinds, the joy of youth—until the bolt falls from the blue. From the delicate spiritual wistfulness of Norma Shearer we expect much. In fact, Professor Strunk told us that he had seen

(*Continued on Page* 5)

Girl Scout Troop Starts Picture Study

Interest in photoplay appreciation is filtering into Girl Scout troops in the metropolitan area of New York. One of the first groups to catch the enthusiasm is the local troop of Staten Island. Mrs. Edward Gunnell, who has stimulated her own interest in motion pictures through membership in the Staten Island Motion Picture Council and the East Coast Preview Committee, organized the new Girl Scout Photoplay Appreciation group and will instruct its members in motion picture technique film appreciation.

Film Bookmarks Gain Wide New Audience

Film bookmarks compiled by the Cleveland Public Library, which for so long a time have been extensively circulated to Better Films groups, now have a wide new audience.

The Office of Education of the Department of the Interior is issuing duplicates of these bookmarks upon request to radio fans who listen in on its "Bookmarks" broadcast, given every Monday night at 7:30 p.m. Eastern Standard Time on the red net-work of the National Broadcasting Company as a feature of "Education in the News.

A Tribute To the Motion Picture Short

By Mrs. A. Bessie

Chairman, Editorial Committee, East Coast Preview Committee

The motion picture short subject has become so excellent and so important a part of the whole program of motion pictures that a brief review of some of the recent productions in this field may not be amiss. Under the term "short" are classed several essentially different types of pictures the only similarity of which is really a physical one: namely the fact that they are one, two or three reels in length, taking from twelve to fifteen minutes to project.

The entertainment worth of the short is great, offering as it does much opportunity for novelty and variety. Of the educational possibilities it is impossible not to be enthusiastic for its scope seems limitless and its advance exceedingly rapid.

Walt Disney's cartoons undoubtedly come first to mind when we think of the animated subject. Their appeal is universal; therefore their artistic and social significance cannot be over-estimated. Among the recent outstanding ones have been *Three Orphan Kittens* (one of three to receive the year's award from the Academy of Motion Picture Arts and Sciences), *Music Land, On Ice.* The addition of a new hero, Donald Duck, a seri-

(*Continued on Page* 7)

Library To Give Repeat Showing of Film Exhibit

Motion pictures from the pioneer days of the *Great Train Robbery* to the latest achievements in Technicolor will furnish the theme of an exhibit on *The Moving Picture as an Art Form,* which is to be presented under the auspices of the New York Public Library at its Hudson Park Branch, 66 Leroy Street, New York City, during the entire month of May. It duplicates and supplements a prior exhibit in 1933 which brought nationwide and foreign publicity.

In the current exhibit, through the use of stills, the entire panorama of the development of motion pictures through three decades will be shown. In addition, many old-time posters will be displayed and also modern advertisements of American films in the Orient.

A repeat performance of an exhibit of this kind is almost unprecedented in library annals and speaks very emphatically of the success of the first showing.

Deserved Laurels To The Picture Industry

Seldom has the motion picture industry received a higher tribute than that which comes from the Better Films Committee of Macon, Georgia.

Scrutinizing a play which had been a Broadway success with a view to giving it local production, the play-finding committee of Macon's Little Theatre scrapped the drama because of its bald language and theme.

Every member of the play committee responsible for this decision made in substance the same remark: "I saw the picture version and it was delightful, but then, they clean up a story before they screen it. The picture was clever and charming with nothing objectionable, while the play is impossible."

"The same comment has been made about a number of plays seen in pictures that we have read as possibilities for the Little Theatre," comments Mrs. Piercy Chestney, chairman of Macon's Better Films Committee.

2nd Junior Council On Staten Island

Inspired by the success of Staten Island's first Junior Motion Picture Council at Curtis High School a second Council has just been formed in the new McKee Vocational School. Miss Norma Scheinberg of the faculty, who started the club at Curtis High and now has been transferred to McKee, is the sponsor. The new organization is already flourishing and hopes to adopt many of the popular features of the program of its sister organization at Curtis High, including the making of some amateur motion picture productions.

Boys and Girls Arrange For Big Exhibit

Boys and girls in Fifth Term English at the new and modern Seward Park High School on the lower East Side of New York City are all enthusiasm these days for they are in the process of arranging one of the most elaborate motion picture exhibits which has yet graced a metropolitan high school. It will be titled "Moving Pictures and Books" and will deal primarily with films which are based upon current fiction and literary classics. It is to be displayed in the fully equipped new exhibition room of which the students are so proud.

In accordance with the trends of modern pedagogy, the pupils themselves are taking the primary responsibility for arranging the exhibit, drafting upon the teachers or librarians for necessary assistance.

Incident to the exhibit, members of the committee are getting helpful training in commercial correspondence and business technique by writing letters to motion picture company officials and by interviewing executives of these companies to gather material.

Through their tireless efforts and the cooperation of individual companies and of the Motion Picture Producers and Distributors of America, Inc., a large collection of stills, pamphlets and scale models of screen sets has been assembled.

The star feature of the exhibit is expected to be a model of a complete modern motion picture lot, with buildings, streets, sound stages, camera and microphone in miniature, which the young people themselves will make.

To young movie-goers whose past experience has been with only the finished product shown in neighborhood theatres this promises to be a revelation and one that will make for a more genuine appreciation of the complicated technique of making a motion picture.

Fame Of Guides Spreads to China

So widespread is the fame of the motion picture study guides issued by Educational and Recreational Guides, Inc., subsidiary of the Motion Picture Committee of the Department of Secondary Education of the National Education Association, that it has penetrated even to China.

The issue of the *North China Daily News* of Shanghai, under date of February 6, contains the announcement of the publication of a study guide on Dickens' *A Tale of Two Cities*, prepared by Miss Marion C. Sheridan, Ph.D., dean of the English Department of the New Haven High School and president of the New England Association of English Teachers.

A Tale of Two Cities will be screened at the Nanking Theatre in Shanghai shortly and students of English literature are being urged by the *News* to attend.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

THE TRAIL OF THE LONESOME PINE

(*Walter Wanger-Paramount*)

There was the sound of a baby, crying, and a mother's voice, praying—

> Oh, God, give her strength to be good—to be never hatin' an' never fightin'—an' don't let her carry the burden o' fear watchin' her loved ones an' seein' 'em die. An' always askin' out of her heart: "Why has it got to be? Why has it got to be?"

Thus Melissa, a mother in this beautifully colored picture, poured out her heart. She did not want sorrows and trials, such as had clouded her life, to burden the heart of her baby girl as she grew into womanhood. But feuds in the mountains live on from generation to generation, and the hatreds of the past find some new stimulus with the passing years.

When that baby girl was grown, conditions hadn't changed and Melissa still complained about her men folks:

> They don't understand. They don't understand nothin' but shootin' and killin'. That's all they understand.

Here was war on a small scale but war just the same. How the tragedy persists! Mothers rear sons for cannon fodder, and daughters to be the suffering, sorrowing wives and mothers of future warriors. Why has it got to be?

The Trail of the Lonesome Pine suggests the reason. Every man feels bound by the code of his group to hate what has been hated, to maintain a sense of pride in the tradition of his clan: to exhibit the futile courage and bull-headedness of his forbears. How silly to be an outsider looking on, but how tragically real to the participants!

When silly, selfish pride in fighting gives way to a vision of the glories of peace, when a spirit of friendliness replaces a haughty desire for mastery, then the new day of brotherhood on earth will dawn.

THESE THREE

(*Goldwyn-United Artists*)

Here is a story of havoc wreaked in the lives of three innocent adults by a whispering campaign begun by a lying, spiteful child. Two college girls, Martha and Karen, with the help of a young doctor, turn a dilapidated old New England homestead into a charming school for girls. The school prospers, but there is one disturbing factor, Mary Tilford, a vicious, lying child, who bullies the other children and will go to any lengths to escape her school duties.

Through eavesdropping by the children Mary is able to turn a perfectly innocent situation into a scandal which her grandmother accepts as fact. She proceeds to notify the mothers, who withdraw their children from the school. A lawsuit for damages is lost, and then Karen, susceptible at last, breaks her engagement to the doctor.

What a tragedy wicked tongues and poisoned minds can make!

FARMER IN THE DELL

(*RKO Radio*)

This family picture portrays problems that arise from an overambitious and not too intelligent mother. Ambition is that quality

(*Continued on Page 6*)

20,000 Stills For Loan At N. Y. Library

(*Continued from page 1*)

ever, are for reference only and are not available for general circulation. The stills in the Picture Collection, on the other hand, can be freely borrowed.

Quietly, unostentatiously, and as a feature of its work very little known to the general public, the library has been collecting these stills for a long period of years. Each is hand-picked and chosen with greatest care so that it will be typical of the spirit and art of film making. An elaborate cross index enables the trained librarians to locate instantly stills on a wide variety of subjects. One inquirer may want to know what servants' costumes were like in 1919 and a still is found that answers the question. Another may wish pictures of period furniture and particularly, close-ups of the lace doilies and antimacassars which characterized the Victorian era, and at once they are forthcoming.

The people who make use of the motion picture collection are varied in type. Some of them are motion picture fans who, through the stills, follow the fortunes of their favorite stars. Others are making a serious study of motion picture art and through the stills they familiarize themselves with developments in film technique. Producers often resort to these old stills to get authentic data on the fashions and customs of 20 or more years ago. Producers from Hollywood to Moscow have used the collection for this purpose.

Motion picture stills are also used by artists, educators, fashion designers, mural painters, wig makers, as an inspiration for their works of art or as a basis for their designs. Often the librarians ingeniously combine motion picture stills with other material of educational value to make up educational exhibits. A case in point is the circulating exhibit called *Three Centuries in Tahiti* which was sent out some time ago. In it, side by side with colored prints of Gauguin paintings and enlargements of the engravings of Tahiti in the 18th century, were cleverly worked-in stills of *Mr. Robinson Crusoe*, a motion picture made in the same tropic region. To enliven the stills from the modern film, quotations from the Diary of Gauguin were added.

The exhibit furnishes a fine illustration of a library-film tie-up.

Seeing "Mutiny On the Bounty" Inspires Verse

It is a far cry from seeing a motion picture to writing poetry, yet a surprisingly fine collection of sea chanteys resulted from the study of *Mutiny on the Bounty* by sophomores in the Terre Haute, Indiana, High School.

Space prevents the printing of many, but here are one or two samples of the work of the young rhymesters:

Captain Bligh had a motley crew
And mutiny lay ahead;
The sailors' hearts were filled with hate
And the captain's filled with dread.

Sailing swiftly, silently on
Or pounding the merciless waves,
Man's inhumanity to man
Changed the Bounty's crew to slaves.

Gordon Belles

With a high wind and full blown sail
How could Bligh and his brave men fail?
He lost his ship and the crew's good will
Here's hoping the old captain's floundering still.

Ruth Fiebleman

A cruel, merciless captain
By the name of Bligh
Held the fate of the Bounty
On the unknown seas so high.
On the rugged isle of Pitcairn
Settled the mutineers;
And still their red blood flows there
After two hundred years.

Alice Randel

The writing of sea chanteys was correlated with the work of the class in rhythm and rhyme and represents one of their first attempts at original verse.

Makes Boys Work Way In Movies

A clever Minneapolis theatre manager has found a way to make juvenile gate crashers really value motion picture entertainment, says the *Christian Science Monitor*. Discovering three boys sneaking into the theatre without paying admission charges he gave the two older boys a mop and pail and had them do some cleaning in the balcony for their tickets. The younger lad had to wipe down the steps for his admission. When the jobs were finished, the manager told them that any time they wanted to see a movie they might ask for him and he would give them jobs to pay for their tickets.

Hold Picture Mass Meeting In Brooklyn

No less ambitious a project than a community mass meeting was inaugurated by the two-year-old Motion Picture Council for Brooklyn. The affair took place in the auditorium of the Bedford Y. M. C. A. on March 12 and was attended by an audience of 200, all genuine picture enthusiasts. Motion pictures from the standpoint of the church, the youth of the country, the motion picture industry and the community in general were considered in the presence of these representatives of local organizations and community leaders.

The church was represented by Rabbi Ben Lyons; the activities of the Children's Society by Mr. Charles Warner and by representatives of the office of the Juvenile Crime Bureau; the industry by Mr. Arthur H. DeBra and the community and its needs by Mrs. Charles A. Tonsor, Kings County Chairman of Motion Pictures for the New York State Federation of Women's Clubs and member of the East Coast Preview Committee.

According to Mrs. Tonsor: "One is always concerned with results after an effort of this kind has been made, but if the wide variety of expression by numerous members of the audience and the interest shown in the work of the Council since the meeting are any proof that the Council can make its influence felt, the officers are quite satisfied to continue in their efforts."

Mrs. Lloyd Rider is the chairman of the Council and Mrs. Lewis P. Addoms is secretary.

Better Films Groups Will Honor Fields

Better Films groups throughout the country will swing into line to pay honor to W. C. Fields, one of America's favorite comedians, when he completes active work on the Paramount lot in his newest attraction, *Poppy*.

The occasion for the demonstration is the fact that the beloved Micawber of *David Copperfield* has recovered from a serious illness which for a considerable time kept him away from the screen.

The day that Mr. Fields finishes work in *Poppy* is to be designated as "Fields Day" and will be nationally celebrated by theatres, Better Films groups and radio stations, and through special congratulatory telegrams and other personal tributes.

AVAILABLE FREE

This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of *The Motion Picture and the Family.*

FILMS FOR THE PUPIL AND TEACHER

By Sarah McLean Mullen

Head of English Department and Co-ordinator of Visual Education, Abraham Lincoln High School, Los Angeles; Author of "How to Judge Motion Pictures."

The chief interest in the motion pictures chosen for study this month lies in the noteworthy accomplishments of the directors. Granted that the story is well worked out before the director takes command, effective screening depends upon the ability and power of that one man. He must have vision to see the story as it will appear when completed; he must be able to inspire others to give their best on each occasion, keeping all in harmony; he must know how to interpret the theme and mood of the various scenes through action, emotion, and reaction; he must understand how to fit the tempo of speech and pantomime to the characterization; he must know lighting, camera angles and shots as well as the photographer does; he must work out each disconnected scene as a part of the film pattern which he carries in his mind, and with which he alone is familiar; he must coordinate the technical with the artistic phases; he must create an illusion of reality while he deals with a thousand material details; he must give to the photoplay the dramatic qualities that provide rhythmic forward movement, correctly accented; above all, he must make it good entertainment at the same time that he must keep the costs down; and finally, he must impress upon the photoplay his own individuality, his personal touches. It is clear that he must be a master of all the psychology, art, and science that goes into the production of a picture. A critical analysis of the direction of any successful picture will therefore inevitably greatly enhance classroom enjoyment of a study of the film.

TWO IN REVOLT

(*RKO Radio*)

Two in Revolt, directed by Glenn Tryon, is unique for the reason that the principal performers are animals, a dog and a horse. The story deals with the strange friendship between these two, which is stronger than any loyalty to their own kind. The extreme difficulty of making these spirited animals act naturally is evident. Through patience and careful planning, it was possible to obtain without any faking the effective sequences of action that constitute this picture. The excellent work of the human players is lost sight of, except as foils for the natural grace and intelligent performance of these two splendid beasts. Carefully photographed backgrounds of race-course and range enhance the thrilling incidents that dramatize the story. A nice sense of proportion on the part of the director balances the tenseness of emotion with natural humor.

THE GREAT ZIEGFELD

(*Metro-Goldwyn-Mayer*)

The Great Ziegfeld, a biographical sketch of the great New York producer, demands and gets versatility as the chief attribute of its director in the person of Robert Z. Leonard. The story of the rise of Flo Ziegfeld to the place of one of America's greatest showmen serves as little more than a cord upon which are strung the beads of his prodigious showmanship. Music, dancing, spectacles of fashion and form, vaudeville acts and famous personalities of "Ziegfeld's Follies" are exhibited as examples of the various phases of Ziegfeld's development. Less spectacular, but no less dramatically vivid, are the essential episodes of his private life. Director Leonard has not only taken in hand this prodigious number of persons, sets, and incidents; he has interwoven all the threads of interest until every member of an audience of any kind, anywhere, will feel that he knew the great showman personally and that he had shared in making Ziegfeld's productions. It is a most elaborate performance, mounted with a lavish hand, and richly entertaining.

MR. DEEDS GOES TO TOWN

(*Columbia*)

Mr. Deeds Goes to Town was directed by Frank Capra. It is a fantastic Cinderella tale of a small town man who inherits a fortune, finds himself being exploited by his city intimates, exacts a proper penalty for his mistreatment and finally emerges a hero. It is a satiric farce, a mixture of the ludicrous and the pathetic, of the fantastic and the real. Mr. Capra's direction is marked by rich humor, by a sense of the dramatic and by originality of procedure. Every episode, every motivation and resulting action of character interpretation, every mounting "gag," is handled with skill. Probably the most effective scene in every regard is the court hearing to determine Mr. Deed's sanity. It is a caustic commentary upon the foibles of mankind. The excellent photography bespeaks Mr. Capra's thorough knowledge of the camera. Marked by novelty of treatment and skill in screen technique, the photoplay represents Mr. Capra at his best.

THESE THREE

(*United Artists-Goldwyn*)

These Three demonstrates the marked ability of William Wyler as a director. Handsomely mounted and perfectly cast, the story is told fastidiously by means of the camera, with the dialogue kept subor-

(*Continued on Page* 8)

Fads Of The Film Stars

By The Observer

Although motion picture acting is for most players a career in itself, to Leslie Howard it is but a stepping stone to other fields. He says writing has always interested him more than acting. "The only reason I went into the theatre," he explains, candidly, "was to escape being in business and to be near the theatre for which I intended, and still intend, some day to write." Just now at work in *Romeo and Juliet* at Metro-Goldwyn-Mayer studios, he is making plans for his forthcoming production of *Hamlet* on the New York stage. After that he plans to write his autobiography, which he says will be something of a commentary on the stage life of London and New York. With these two things to be accomplished in the near future, he is dreaming dreams of his own screen production, in which he will be writer, director, producer and possibly actor. He has chosen for his subject "Bonnie Prince Charles," young pretender to the English throne, and plans to make the picture on the actual historical sites in England and Scotland. In the meantime, in addition to giving a finished performance as "Romeo," he is making expert snapshots of the players and lovely old Verona sets for the full rotogravure page offered him by the *New York Times*.

* * *

Jean Hersholt is another player who has many interests outside of his picture work. For one thing he is Denmark's unofficial ambassador to Hollywood. While at work at 20th Century-Fox in *The Country Doctor* (in which he gives a beautifully human and appealing performance) he was advised by the Mayor of Elsinore, Denmark, that he has been appointed chairman for America of an international committee which will produce *Hamlet* in the old Kornborg Castle at Elsinore, historic site of the play, as an annual event—a sort of pilgrimage Mecca for Shakespeare lovers.

* * *

And Lionel Barrymore, unusually gifted in many lines, has recently stepped out into a new field. He has written a song for Mme. Schumann Heink to sing in her next picture, *Gram*, which is soon to be made at M-G-M. It is a lovely quiet thing called *Evening*, the only song she will sing in the picture, written expressly at her request by the gifted actor.

Notes on Coming Musical Films

On a large stage, nearby the one on which *Romeo and Juliet* is being filmed at the Metro-Goldwyn-Mayer studios, are scenes typical of more modern days than those which characterize the Shakespeare work. These show San Francisco during the tumultuous earthquake and fire

(*Continued on Page* 6)

What's Next In Hollywood

(*Continued from Page* 2)

every Juliet of his lifetime and that he felt Miss Shearer outranked them all. Leslie Howard, the Romeo, has once before shown us the romantic side of himself in *The Scarlet Pimpernel.* Edna Mae Oliver is the nurse; John Barrymore, Basil Rathbone, come next in a cast that is notable all down the line.

Not least among the charms of *Romeo and Juliet* is the music—sixteenth century music, with virginal, viol da gamba, lute, lyre and bens. The dancing in the home of the Capulets is a rare piece of period beauty, directed by Miss Agnes de Mille, who has a genius for that kind of thing and is also a per-fervid student.

Settings for *Lost Horizon* are taking shape at Columbia's ranch in the Hollywood hills. Here the beauty and serenity of the Lamasery of Shangri-La in the isolated mountains of Tibet will be reproduced in a setting described in the script as "a sight both magnificent and incredible. The eye-filling horizon throws out a softness and a warmth that is breathless. To the left the buildings of the lamasery seem as if suspended upon the mountain side. Down below in the hazy distance is a valley that gives the impression of a huge tapestry." Here time moves on unruffled and unmeasured—here is conceived the vision to preserve the beauties and treasures of the world, as the nations multiply their war machines for destruction. Certain changes have been made in the story but the central idea remains, and the alterations are with the entire approval of the author, who is now among Hollywood's distinguished guests. Ronald Colman will play the lead, with Frank Capra directing.

Opening in New York City this week was a remarkable new picture which carries forward the vision of Hilton's book. We quote from the *Motion Picture Herald.* "New in technique and theme, combining the sociological inventiveness of H. G. Wells with the production vision of Alexander Korda of London Films, *Things to Come* is a last word imagining of the world of the future. It is the story of the world's collapse into barbarism because of war and its regeneration by the work of a group of scientists. There are three major episodes. There is first of all the Greatest War (Mr. Wells places it about 1940) with a sky-filling fleet obliterating Every-Town (London). A period of barbarism follows, with a reversion to mediaeval warring by feudal barons. Last is a scientific rebirth of the world, with a group of young technicians controlling the airways." And from a London critic: "As a picture it is something to feast on, and something so new and so breath-taking that personal reaction to Mr. Wells' theme may seem a secondary matter. Nevertheless it is a factor to be considered that to many there will be something repellent, as well as unreal, about this too sanitary Wellsian world . . . " The picture will be released in this country by United Artists.

***Human Cargo*, based on Kathleen Shepard's novel, *I Will Be Faithful*, tells of the smuggling of aliens into the United States by highly organized syndicates. Through the work of two newspaper reporters (played by Claire Trevor and Brian Donlevy, a new recruit to the screen who comes from the New York stage) the machinations of these alien smuggling and blackmailing syndicates are revealed just as they have recently been uncovered by the U.S. Department of Labor and the Department of Justice. Settings for the picture now being made at 20th Century-Fox have been made authentic by borrowing equipment from Los Angeles "city rooms" and by the use of real newspaper men for "atmosphere" scenes in the office sequences.**

A colorful premier was staged this week at Sacramento for Universal's picture, *Sutter's Gold.* Hundreds of the city's leading citizens donned rough miner's clothing and the bright-colored hoop skirts of the gold rush period of '49 to attend the showing at the Alhambra Theatre. Special ceremonies at the old fort which was Johann Sutter's stronghold, a street festival and the revival of early California songs and music, added to the festive merriment of the occasion. The picture adds one more to the list of historic-biographical films that are coming to the front. Sutter was the most picturesque figure of gold-rush days in early California.

WHO'S WHO IN BETTER FILMS

Some of the same spirit which animated those pioneers who originally went from New England out into the Western Reserve to found homes for themselves apparently inspires Mrs. Christian C. Gross of Columbus, president of the Ohio Motion Picture Council, and present-day resident of the territory they wrested from the wilderness.

At any rate, after she had worked assiduously for motion pictures in more or less conventional channels for some years, in 1934 Mrs. Gross decided upon a pioneering experiment. She determined to launch a state motion picture organization. Representatives of local groups in Ohio who were interested in film problems were invited to meet in Columbus, and on June 11 the Ohio Motion Picture Council was formed. Of this Mrs. Gross was made, and still remains, the president.

The state organization is subdivided into five district organizations with a district president in charge of each. One of these is Mrs. William C. Brown of Steubenville, Ohio, who not many months ago was appointed Motion Picture Chairman of the General Federation of Women's Clubs. Each district holds an annual meeting in the spring and the State Motion Picture Council has a convention each year. At these annual events such questions as promotion of children's matinees, the teaching of motion pictures in high schools, research in motion pictures, visual education and other kindred topics are discussed.

The general objectives of the Ohio Motion Picture Council are the same as those of other devotees of the better films movement: clean pictures, more educational films, appropriate programs for children, establishment of motion picture classes, organization of Junior Matinees and the adoption of Family Night as a community institution. In addition, however, the organization has the very specialized objective of forming a new council in every county in the state of Ohio and also of popularizing motion picture classes in the high schools throughout the state.

The Ohio Council president is one of those people who never gets into mischief, for the reason, among others, that she never has any idle time which will permit her to do so.

She has had a long and honorable career of service in the club and other motion picture fields. She is past president of the Columbus Woman's Club, past president of the Ohio Delphian Federation and also of the Ohio Child Conservation League. She assisted in organizing the Columbus Motion Picture Council, was chairman of the broadcasting committee the first year, president the following two years and then for two years a director. She is, at the present time, state director of the Motion Picture Department of the Ohio Women's Christian Temperance Union, district committee chairman of motion pictures for the Central District of the Ohio Federation of Women's Clubs, director of motion pictures for the Franklin County W. C. T. U. and chairman of motion pictures for the Columbus Woman's Club. In fact, throughout the length and breadth of Ohio she is regarded as an encyclopedia of information on motion picture problems.

As if this were not a sufficient range of activities to engage even the most progressive of 20th century clubwomen, Mrs. Gross also finds time to work, and work efficiently, in the hospital, child welfare and church fields. She came to Ohio from Des Moines, Iowa, where she was graduated from Drake University. Des Moines' loss was Ohio's gain.

Film-Making Objective Of New Council

No less ambitious a project than the making of a feature length film is engaging the attention of the newly formed Better Motion Picture Council of Kingston, New York, with which 42 organizations are affiliated.

Small motion picture appreciation clubs of boys and girls are to be formed in all parts of the city, each to make a preliminary study of motion picture technique.

The ultimate purpose is to federate these small clubs in a city-wide group to which the entire mechanism of picture-making will be taught. The first step is to get the right type of scenario and a contest is on foot to secure a worthwhile script. In this contest older groups, also, have been invited to participate. The winner will be awarded the privilege of a trip to New York to purchase a camera and projector for the use of the federated group.

Then the fun will begin. The boys will make settings and scenery and the girls the costumes. A carefully selected cast will take part in the film and when it is completed local theatres will cooperate by providing time for the showing of the picture. Funds obtained from these special showings will go into the treasury of the junior federation to expand the work further.

The camera and projector used for making the feature film will subsequently be employed not only in similar enterprises but also for photographing flower shows and other local events of interest. These pictures, too, will be shown on a paying basis and the income will be cumulative.

Columbia Pioneers In Junior Programs

(*Continued from Page* 1)

The films are intended primarily for Saturday morning showing, each program constituting a unit for the typical Junior Matinee. None of the *Happy Hour* entertainments will be shown without the seal of approval of local women's clubs or similar groups interested in preserving high standards of community film taste. A preview will be held in the various cities, which representatives of these civic groups will be asked to attend. If the program in its entirety meets their approval, they will be asked to give it their endorsement and it will then be sent out for country-wide distribution under the title of the endorsing unit. In other words, if the plan works as it is proposed, there will be in due course of time a New York unit, a Chicago unit, a San Francisco unit, and so on.

Better Films groups throughout the country have greeted with approval the announcement of Columbia's new plan for entertainment of juveniles and as rapidly as possible they will see and evaluate the individual films.

AVAILABLE STUDY GUIDES
NEW THIS MONTH
Preliminary Guide to Romeo and Juliet
Things To Come
Purchasable at 15c each from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N.J.

OTHER GUIDES
Fang and Claw, 15c
Give Us This Night, 15c
A Midsummer Night's Dream, 15c
Little Lord Fauntleroy, 15c
Mutiny on the Bounty, 15c
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Seven Keys to Baldpate, 10c
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Also Prize Contest Guide, 6c
Sheet of Miniature Stills, 6c
Purchasable from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N.J.

These Guides, issued at an earlier date, are likewise still available:

Anne of Green Gables, David Copperfield, Dog of Flanders, The Last Days of Pompeii, Les Miserables, Scrooge, Sequoia, The Three Musketeers, Treasure Island.

Lower prices for bulk orders of all guides.

Fads And Fancies of Film Stars

(*Continued from Page* 4)

of 1906. For this picture, which takes its title from the name of the city near the Golden Gate, Jeanette MacDonald will sing the Jewel Song from Gounod's *Faust*, the Mad Scene from *Traviata*, and a number of songs of popular interest. Herbert Stothart is using for the recording of these numbers, and for the background music for the production, a newly perfected type of recording——"a screen recording which gives to music its fullest voice," according to Otto Klemperer, who has heard it on the set.

* * *

Naturally a great deal of interest centers about the new Grace Moore picture, *The King Steps Out*, now in production at Columbia. The picture is adapted from the Viennese operetta, *Sissy*, written by Kreisler, and has all of the original Kreisler music. Josef Pasternack is directing the orchestra and vocal numbers. Lyrics have been written by Dorothy Fields. Miss Moore sings *Stars in My Eyes (Ich was so Gern Einmal Verleibt)*, *Learn How to Lose* (*Caprice Viennois*), *Madly in Love* (*Ein Stilles Gluck*), *Click Your Heels* (*Soldatensmarch*) and *The End Begins* (*Liebesleid*).

Pictures Join With Three R's In Cambridge

(*Continued from Page* 1)

looks forward to it as a good thing for the schools. Pupils all over the city will participate and the contest will be run tournament fashion to determine not only who is the individual best speller but which school excels in spelling.

Clubwomen Are Gratified At Shakespearian Film

(*Continued from Page* 1)

function of motion pictures is primarily one of entertainment, civic, educational and social groups must rejoice today that such adaptations of classic literature as *A Midsummer Night's Dream*, and now *Romeo and Juliet*, can reach the masses of people throughout this country.

That type of motion picture offers the easy and subtle spread of cultural influence in cross sections of our nation where the so-called live drama is not available. One often wonders if those of us who live in an accelerated world, with the conveniences and opportunities of so many mechanical, scientific and technical inventions and processes, and accepting them as a matter of fact, ever ponder on our good fortune. Comfortable and artistic motion picture theatres studding this country to the extent of some 16,500 where, for a nominal, popular price, some 77,000,000 people weekly enjoy an evening's entertainment! When such a masterpiece as *Romeo and Juliet* is offered for our delight and distraction from everyday care and problems, few of us indeed are cognizant of what thought and study and vision goes into such a modern screen production.

Film is Marvel of Authenticity

Since the average motion picture audience runs the entire range from university presidents down to bootblacks, the motion picture producers can afford to make no mistakes when they produce a Shakespeare play. Upon inquiry we learn that before a scene was filmed for *Romeo and Juliet* an English expert who was not only an authority upon Shakespeare but upon the period of the film, was sent to Verona to study the locale in which Shakespeare's mythical lovers experienced their brief romance. Foot by foot he photographed the streets which Romeo and Juliet were supposed to have walked—such of them as were relatively unchanged since Renaissance days; he pored over old drawings and pictures in which the original architecture of Verona was reproduced; he looked at hundreds of costumes in the museums; he savored in every possible way the life of early Verona. Before he stepped foot in Hollywood he had a notebook crammed with material, and sketches and photographs innumerable. At every stage in the film where there was a moot point involving authenticity he was called in for consultation. So, too, was Professor William Strunk, Jr., of Cornell, noted Shakespearian expert, who went to the coast to spend six months advising Metro-Goldwyn-Mayer's production department about the details of the film.

Commendable has been the striving towards authenticity.

The food which is served during the banquet scene is based on an exhaustive study of the menus of Italian nobles of the period, many of which were found in Veronese archives. One of Juliet's hairdresses was taken from a Fra Angelico fresco. Art galleries and museums of the continent were ransacked to get material for the stylists who have made the *Romeo and Juliet* costumes. A similar fidelity to detail was exercised in the reproduction of the furniture. It is for the most part replicas of rare and beautiful museum pieces dating back to the day when Romeo and Mercutio strolled the streets of Verona. The dance during which Romeo first met Juliet is an authentic dance of the period. We learn with interest that all of the music played in the film is not only of the Renaissance but of the exact years in which Shakespeare's youthful lovers are supposed to have lived and loved. The musical instruments used in the play are likewise the genuine instruments of the day, assembled with great care and infinite and painstaking research from a wide variety of sources.

The studious minded person who sees *Romeo and Juliet* will therefore not only have an interesting evening's entertainment, but an education, if he cares to take advantage of it, in such diversified subjects as Renaissance art, architecture, costuming, choreography and music, not to mention literature and the drama.

Incidentally, there is another reason why everyone who is a Shakespeare enthusiast ought to see *Romeo and Juliet*. This is perhaps the first time since the Bard of Avon and his strolling players performed in the courtyards of English inns that a Shakespearian play has been seen practically in its entirety without a scene omitted or a line added or changed.

Current Family Films

So much, however, for Shakespeare. *Romeo and Juliet* is in prospect. Meanwhile there are family films of the month that deserve a word of comment before I close. First and foremost among them, of course, is *Little Lord Fauntleroy*, a United Artists production, which beautifully preserves the spirit of the Frances Hodgson Burnett novel and gives it such a universitality that "Little Lord Fauntleroy" might be any little boy in any age who was devoted to his mother and whose influence succeeded in creating a friendship between her and his crusty curmudgeon of a grandfather. In a preview before a New York audience, sophisticated university graduates frankly sobbed when Fauntleroy had to part from "Dearest." *Little Lord Fauntleroy* is cordially recommended for adults as well as children.

Sutter's Gold (Universal) is another picture that young people ought to see because it revives a particularly romantic incident in California history, the story of that debonair soldier of fortune, Johann Sutter, whose dominant personality and spirit of adventure

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Lessons From The Movies

(*Continued from Page* 3)

of soul which drives people to real accomplishments in life, but when it is purely selfish, devoid of social service objectives, it menaces happiness for all concerned.

Fred Stone, as the farmer, is uprooted from the Iowa land on which he was born and moved to Hollywood by his wife, who wishes to put her daughter, Addie, into motion pictures. Pa is cooperative, even though unsympathetic, and goes with Addie to the studios. There his interest in getting the horses in a scene hitched up properly, and the failure of a driver to put in an appearance, are the means of getting him a temporary job in the movies. He is so natural that he is signed up permanently. Mother then thrusts Addie into a social role, from which Pa rescues her.

The whole picture is a plea for simplicity. The father is unaffected by his success and demands that his family live up to the traditions of his rural up-bringing. "Keeping up with the Joneses," four-flushing, and high-hat attitudes suggest that a picture like this can be used as a basis for encouraging genuineness.

CAPTAIN JANUARY
(*Fox*)

This delightful story centers around Shirley Temple. One sees beneath the rough and rather unattractive exterior of the men who have adopted her after a shipwreck had cast her into their midst a love and devotion which might not be expected. The understanding of her relatives, who might well have separated her from her early crude associates, is touchingly displayed in the provision of a yacht where each might have a place. After all, human relationships are the most precious of life's possessions.

HAPPY HOUR
(*Columbia*)

In the new series of Happy Hour entertainments developed by Columbia Pictures with a view to supplying material for children's matinees, there is a color picture called *Neighbors* which suggests that in this series may very possibly be found pictures of pronounced social value. The "neighbors" of the picture are two hens, and they are very happy.

They sing and dance together and move around their lot in high spirits. Suddenly a big hulk of a man comes with a bag. He whispers to one hen that the other hen is not really friendly but is planning harm. "Here," he says, "Buy yourself a gun." Then he goes to the other hen saying, "Watch out for your neighbor, he has bought a gun — you would better buy a cannon." This great "hulk" of lies and intrigue keeps up his venomous work until both hens have a great pile of guns and ammunition. Suddenly, there is a shot, and *then*, war. Finally when ammunition is exhausted and each has had all her feathers shot away, they fight bare-winged and bare-footed until they fall. Each pulls up a roll of sod and two graves appear where once two hens were friendly neighbors.

YOUNG AND OLD WILL FIND PLEASURE IN READING BOOKS SUGGESTED BY THE CLEVELAND LIBRARY BOOKMARKS

"SHOW BOAT"

"Ol' man river, dat ol' man river,
He must know sumpin', but don't say nothin',
He just keeps rollin' along."
—Oscar Hammerstein.

River Life and River Ways
Pictured in These Books in

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Huckleberry Finn, by *Mark Twain*
The River's Children, by *Stuart*
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OL' MAN RIVER AND HIS FAMILY

Mississippi Steamboatin', by *Quick*
Shanty-Boat, by *Lighty*
Life on the Mississippi, by *Mark Twain*
On the Ohio, by *Abdy*
Mostly Mississippi, by *Speakman*
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Barnabas, the son of an ex-prize-fighting innkeeper, goes to London to become a gentleman.

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The Correct Thing, by *Stevens*
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The Blanket of the Dark, by *Buchan*
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"THE AMATEUR GENTLEMAN"

"LITTLE LORD FAUNTLEROY"

An American boy inherits an English title.

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OLD AND YOUNG LIKE THESE STORIES BY *FRANCES HODGSON BURNETT*

Little Lord Fauntleroy
The Lost Prince
Sara Crewe
The Secret Garden

STORIES OF CHANGED FORTUNES

T. Tembarom, by *Burnett*
The Prince and the Pauper, by *Twain*
Drusilla with a Million, by *Cooper*
Great Expectations, by *Dickens*
Windfalls Eve, by *Lucas*
Daddy-Long-Legs, by *Webster*

LORD FAUNTLEROY'S NEW HOME

England Beautiful, by *Nutting*
Castles, by *Oman*
In Search of England, by *Morton*
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"LITTLE LORD FAUNTLEROY"

"I CONQUER THE SEA"

"Hark from the masthead, a voice cheer'ly crying,
'Hard on the lee-beam, a whale there she blows!'"
—Whaler's Song

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WHALING NORTH AND SOUTH

The Long Harpoon, by *Watson*
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Whalers of the Midnight Sun, by *Villiers*
There She Blows! by *Wheeler*

NEWFOUNDLAND—HOME OF WHALERS

Canada and Newfoundland, by *Carpenter*
The Great Island, by *Seitz*
The New Newfoundland, by *Smallwood*

Printed through the courtesy
of the
....
(Name of Theatre)
Presenting
"I CONQUER THE SEA"

A Tribute To The Film Short

(Continued from Page 2)

ous rival to Mickey Mouse, has been a most felicitous one.

Max Fleischer's hero, "Popeye," is another popular character and his spinach-eating proclivities have served to spread the use of that green vegetable and its resultant "*Vim, Vigor and Vitaliky*" among youth audiences. In a recent one, *A Clean Shaven Man*, Popeye turns gallant and sacrifices his beard to win the love of Olive Oyl.

Betty Boop is the heroine of another series delighting children, one of several groups which employ color very successfully and which tell stories within the mental grasp of the youngest children.

Among the recent shorts making use of color the following are particularly worthy of mention — *Dr. Bluebird*, a color rhapsody; *Slumberland Express; The Orphans' Picnic* and *Little Dutch Plate*.

Comedies Widely Used

Comedies are important and widely used. Lately there has been a noticeable advance in the quality of these though there is still much room for improvement. The fun is usually of the slapstick variety and often vulgarities, unnecessary and to be deprecated, creep in. Nevertheless, this year's prize winner, the exceptionally clever *How To Sleep*, featuring Robert Benchley, and many others have been most amusing.

Industrial and Scientific Subjects

Industrial and scientific subjects arouse general admiration. The series called *Paramount Pictorials* presents a great variety of topics of absorbing interest as does the Fox series, *Adventures of the Newsreel Cameraman*. Of great educational value and beauty are the travelogues, as well as pictures such as *Wings Over Mount Everest* and *Winged Pageantry*. Notable among the excellent travelogues are the Fitzpatrick Travel Talks in color and the *Magic Carpet* of Movietone. The musical films must not be overlooked, for in them beautiful music and lovely photography are combined. *In a Monastery Garden* is a good example of this.

There remain the news shorts and a series such as the *March of Time* — of incalculable importance in presenting correct and unbiased opinions of current events.

Undoubtedly the improvement already so marked in this special field will be greatly augmented as the screen progresses and one can look forward with pleasure to the "shorts" of the future.

Primary department children in St. Luke's Church School, Montclair, N. J., enjoyed 15 minutes of movies every Sunday after Lent. They were used to enliven interest in missionary work.

Cinema Group Holds Annual Spring Session

The American Institute of Cinematography has achieved the dignity of its first annual spring session. This was held at Sturges Junior High School auditorium in San Bernardino, California, and was sponsored by Howard H. Palmer, dramatics instructor and president of the Better Motion Picture Council of that city.

Meeting near the movie capital, the Institute had unusual riches to draft upon for speakers. These included Dr. Boris V. Markovin, Associate Professor of Cinematography at the University of Southern California; Dr. Garland Greever of the University and Professor L. E. Mitchell of the University of Redlands.

The technique of motion picture making, the use of pictures in education and motion pictures as a means of publicity were a few of many live subjects discussed. The young people had their share in the project by participating in animated panel discussions.

Further acquaintance with motion picture developments was achieved through an interesting series of previews which formed the basis of discussion. Various film shorts, depicting current events and developments in popular science, were supplemented by scenes from *Becky Sharp*.

At the final dinner, which was attended by 65 people. Walter Evans, of the Bill Howell Studios in Hollywood, showed three films depicting a part of the opera *Carmen* and work in *The Rice Fields in Japan*. Students and adults went back better acquainted with the whole technique of film-making and stimulated to additional enthusiasm for film study and the first annual spring session was adjudged an emphatic success.

Films For The Pupil And Teacher

(*Continued from Page* 4)

dinate. Never has there been seen on the screen a more effective demonstration of the cruel power of a malicious lie. The fact that the gossip is told by a child makes it even more vicious in its results, for by her story, based upon an impossible situation, the child almost ruins the lives of three innocent young people. William Wyler's finest achievement is to be noted in his handling of the children of the cast. Bonita Granville is the spiteful minx and Marcia Mae Jones her impressionable and gullible little friend. These two and the children who form the background are notably convincing in their interpretations. The five chief adult parts are well handled, especially by Miriam Hopkins and Alma Kruger, both of whom act with well-considered restraint. The director has orchestrated all of the individual interpretations into a unified whole that is gripping in

Photoplay Club Of Hackensack Makes Its Own Bookmarks

This clever Hackensack group has stolen a march on the Cleveland Library.

Hundreds of photoplay appreciation clubs throughout the country rely upon the Cleveland Public Library bookmarks for information as to books correlated with films.

The Photoplay Club of State Street School of Hackensack, New Jersey, goes these clubs one better. For some time it has been making lists of its own, suggesting books to read in connection with worthwhile films being shown at the local theatres. The cooperation of the Public Library and the school library has made this enterprise possible. Lists have been published on school bulletin boards and in the school magazine. Wide interest in reading has been awakened and the pupils have taken great pride in making their own reading lists.

Faculty Member Describes Program

The enterprise is described by Mrs. Bernice MacFarland of the faculty, who writes: "Such pictures as *The Trail of the Lonesome Pine, Mutiny on the Bounty, Yellow Dust, Rhodes, the Diamond Master*, and others far too numerous to mention, call to mind thrilling, exciting stories that crowd our library shelves.

"With such simple tools as a duplicator (operated by students), bits of bright colored paper, duplicator ink, a typewriter and a little ingenuity we made bookmarks. On these we noted the film showing at the local theatre, drew a suggestive sketch and then listed a few good books to read along the same line of thought. The demand was greater than our supply. The bookmarks went like 'hot cakes' and the books suggested went off the library shelves rapidly."

Making bookmarks, however, is only one of the many interesting phases of the program of the State Street Photoplay Club. One meeting each month is held at a local theatre so that all members of the club may see the same picture. At the following meeting the picture is discussed in detail. Some of the pictures studied were *Captain Blood, Mutiny on the Bounty, The Story of Louis Pasteur, The Trail of the Lonesome Pine* and *A Tale of Two Cities*.

A bulletin board is kept up to date, telling of pictures showing at the local theatres or of those to come. Reviews from magazines and papers, scenes from the pictures and interesting news about the productions are posted. Members of the club write reviews and articles about the movies. These are published in the Screen Department of the school magazine. Posters made to represent various phases of the work are displayed at various times.

Not long ago the club visited one of the local theatres to study lighting devices and the mechanics by which pictures are projected.

Why the Bookmarks

***Little Lord Fauntleroy* was selected for a bookmark (see page 7) because of the exquisite quality of setting, direction, photography and acting. Quite magically the spirit of the novel has been preserved in the film without undue stress on the artificiality and sentimentality of the period it portrays, which unquestionably would have rendered the picture dull to present-day audiences.**

***The Amateur Gentleman* was chosen because of its good adventure value and excellent connecting books.**

***I Conquer the Sea* combines novelty and freshness of subject with the presentation of a type action that words must always remain inadequate to picture—the pursuit and capture of whales.**

***Show-Boat* was selected because it pictures adequately a part of the country distinctively American and individual, and also because of its entertainment value and many interesting connecting books.**

Mickey Mouse Inspires Zest For Reading

Mickey Mouse takes his place along with Donatus as a factor in education in an exhibit of textbooks recently shown at the National Arts Club in New York. The cheerful little motion picture character whom Walt Disney's cartoons have popularized around the world bobs up in the pages of a Spanish reading book and is reported to have stimulated additional interest in at least this one of the three R's on the part of Spanish school children. Not far away from Mickey, and a striking illustration of the evolution of textbooks in a period of five centuries, is the grammar by Donatus printed by Gutenberg in 1450, even before the advent of the famous Gutenberg Bible.

Pictures Coax Pupils To Study The Drama

Motion pictures are being used by a clever instructor in Barringer High School, Newark, N. J., as a sugar-coated pill to induce his pupils to study the serious drama. An attempt to interest a class in the direct study of Shakespearian plays proved ineffectual until Junius W. Stevens, head of the English Department of the school, coaxed the students into analyzing some current motion pictures with which they were all familiar. Finding themselves greatly intrigued by a study of the introduction of plot and characters and of the plot structure they were gradually persuaded to apply the same methods of analysis to such plays as *Twelfth Night* and *Julius Caesar*. To their delight and that of their teacher, material which had previously been characterized as boring proved intensely fascinating.

"The photoplay is a fine 'ramp' on which the student can rise to an understanding of drama," says Mr. Stevens.

Clubwomen Gratified By Shakespearian Film

(*Continued from Page* 6)

made him an outstanding figure in California in the early days.

For small aviation enthusiasts, and for grown-ups who still have red blood in their veins, *13 Hours By Air* (Paramount), an adventure and mystery drama, will prove stimulating entertainment. So will *Sky Parade* (Paramount), which features some of the latest developments in commercial aviation.

Charlie Chan at the Circus (Fox) is another incident in the career of the famous detective which enthusiasts about mystery stories are sure to enjoy.

Other family films of the month are: *Desert Gold* (Paramount); *Everybody's Old Man* (Fox); *O'Malley of the Mounted* (20th Century-Fox); *Too Many Parents* (Paramount); *Two In Revolt* (RKO Radio).

Printed in U. S. A.

A Bulletin for All who are Interested in Better Motion Pictures

The Motion Picture and The Family

Comment on Current Films by Teachers, Educators, Community Leaders

VOL. 2 MAY [illegible] 1936 No. 9

LIBRARY OF CONGRESS
MAY 21 1936
PERIODICAL DIVISION

Church Women Announce Fine Film Program

An increasingly progressive program for securing pictures that will express the highest standards of Christian principle and the best in dramatic art is announced by the Department of Motion Pictures of the National Council of Federated Church Women, of which the motivating genius is Mrs. Arretus F. Burt, Chairman of the Department of Motion Pictures and Drama, and long an active worker for higher standards of film taste.

Among the major objectives of this department, organized only a year or two ago and already foremost in the field, are to awaken church women to a sense of their responsibility in securing motion pictures that will retain the high ideals of the church; to urge patrons of the motion picture theatre to plan their cinema entertainment as intelligently as they would an evening at the opera or the symphony; to patronize only pictures of the higher type and to protest emphatically to producer, artist and exhibitor when high standards are lowered.

The Council is not neglecting the

(*Continued on Page* 2)

Chart The Standards Of Movie Producers

Motion picture producers should look to their laurels. The Junior Film Council of the Nathan Hale School in New Haven, Connecticut, is keeping a watchful eye upon them.

A list of all producing companies has been made by the Council and a check is being kept of the pictures made by each company which are seen by the members of the group. Each picture is evaluated when seen by the junior critics. At the end of the year a summarization will be made and the Council will announce which producer or producers have the highest rating.

(*Continued on Page* 2)

Films Reviewed In Current Issue

Reviewed in this issue are the following pictures: *Dancing Pirate, The Great Ziegfeld, Mr. Deeds Goes to Town, One Rainy Afternoon, Show Boat, Things to Come* and that stirring drama of the French Foreign Legion, *Under Two Flags.*

Distinguished Musician Gives High Praise To "Show Boat"

HAWKS'
COTTON PALACE
REFINED REPERTORY
STARRING
GAYLORD
RAVENAL
(OF TENNESSEE)
HAWKS'
COTTON PALACE
REFINED REPERTORY
STARRING
MAGNOLIA
HAWKS
744

Paul Robeson in Universal's version of Edna Ferber's "Show Boat" which has won enthusiastic comments at all previews.

Rarely does a motion picture evoke more enthusiastic previews than the newest version of Edna Ferber's *Show Boat,* just produced by Universal Pictures Corporation. The superlative enthusiasm of all the preview groups which have seen it indicates plainly that it will be among the great motion pictures of the year.

Among the first of the organizations to be privileged to see this picture was the Preview Board for Musical Films, organized not long ago by Mrs. Ruth Haller Ottaway,

(*Continued on Page* 3)

Clubwomen Vote On Double Feature Billing

Clubwomen of the country have been invited to declare themselves on the moot question of whether they prefer single or double feature billing, in a nationwide poll conducted by Warner Brothers. Representatives of hundreds of state and national organizations will

(*Continued on Page* 7)

Newspaper Urges All To Attend "Pasteur"

When a newspaper editorializes a forthcoming film and urges the general public to attend, film makers and Better Films Councils may well congratulate themselves upon the merit of current production.

That was what happened when

(*Continued on Page* 3)

Says Good Word For Films of Adventure

For the benefit of those who conscientiously try to determine the relative merits and defects of frequent motion picture attendance as it affects boys and girls of teen age or under, we quote an editorial from the Lynn, Massachusetts, *Telegram-Item,* which indicates that vicarious adventure via the films may perhaps be a harmless substitute for more dangerous pastimes. A real life experience furnished the theme of the editorial. Says the writer:

"A conscientious Ohio mother recently refused her 11-year-old son permission to attend a two gun, wild west thriller at the neighborhood theatre on the ground that it would be too exciting.

"Instead, she held out the rela-

(*Continued on Page* 4)

Form Bureau To Encourage Young Talent

With a view to discovering, fostering and encouraging new writing talent, seven of the leading motion picture companies, Paramount, Columbia, Metro-Goldwyn-Mayer, 20th Century-Fox, Universal, Warner Bros. and RKO Radio, have announced the organization of a bureau to award prizes and fellowships to college students and recent alumni who prove that they can write plays. In charge is Theresa Helburn, long connected with the Theatre Guild.

The new bureau will have seven sponsors: Richard Aldrich, Columbia; J. Robert Rubin, Metro-Goldwyn-Mayer; Russell Holman, Paramount; Leta Bauer, RKO; Franklin Underwood, 20th Century-Fox; Willard S. McKay, Universal, and Jacob Wilk, Warner Brothers. All of these are themselves college graduates whose alma maters include Harvard, Princeton, Yale, Denver, Syracuse, Minnesota and

(*Continued on Page* 4)

Movies Win Place At State Meeting

For the first time in the history of the Virginia Federation of Women's Clubs, motion pictures this year won a featured place on the State Convention program. A special motion picture breakfast was held on May 13 in conjunction with the State meeting in Fredericksburg, with Mrs. J. A. Richardson, State Chairman of Motion Pictures, in charge of arrangements. For the occasion an elaborate exhibit of stills, showing the great amount of research that goes into the making of spectacle dramas, historical films and pictures based on literary classics, was sent to Fredericksburg.

"Sampling" Cinema Opens In London

Chief among the film novelties of the month is the announcement of the opening of a "sampling cinema" in London. In a small auditorium in a large London store patrons may see short scenes from talkies soon to be shown in London's leading motion picture theatres. From these samples, shoppers determine which of the current crop of films they prefer to attend.

Preview Makes 900 Converts To Shakespeare

Nearly 900 children were converted into Shakespeare enthusiasts at a special Saturday morning showing of *A Midsummer Night's Dream,* sponsored by the Motion Picture Committee of the Springfield Woman's Club of Springfield, Massachusetts.

This matinee, for which there was an admission charge of 35c, was one of several features of an extensive promotion campaign on the film conducted under club auspices. Over 800 study guides were distributed in the schools and about 100 stills. The committee also sponsored the first night performance of the film in Springfield.

An increased program of activities in the Woman's Club is reflective, also, of a noteworthy expansion in all phases of the work of the Springfield Motion Picture Council, which embraces many of the community's leading organizations. According to Mrs. Fred Stephenson, the president, Junior Motion Picture Appreciation Clubs have grown from two to seven during the past year, one of these being a club formed at the Y. W. C. A. Adult study groups are to be formed in the fall. Three new organizations have been added to the Council: The Junior League, the Daughters of the American Revolution and the League of Women Voters.

A classified list of coming pictures is published weekly in the theatre section of the *Springfield Sunday Republican.*

Mrs. Stephenson, the Council president, has spoken of motion picture appreciation work at meetings of five adult organizations in Springfield, four of which are planning to join the Council in the fall.

Church Women Announce Fine Film Program

(*Continued from Page* 1)

problem of proper pictures for children but is urging parents to put thought and guidance into their children's selection of films, choosing for them not only pictures which are beneficial from an entertainment standpoint but from an educational and character building standpoint as well. In common with other film groups the Council will further the organization of classes in cinema appreciation. It will also urge the formation of Better Films Councils in communities.

One of the most practical phases of the Council's endeavor to date has been the formulation of an outline on appreciation of dramatic and musical films which is being widely circulated to the young people of the churches.

In addition the Council has given these young people 15 standards for judging a motion picture, which embrace not only its artistry and entertainment value, but its social and character-forming content.

WHAT'S NEXT IN HOLLYWOOD?

By Alice Ames Winter

Summer is an off season in the picture world. Audiences are turning to out of doors, and studios are hoarding their finest productions until colder weather turns the public back to entertainment under roofs. Nevertheless there are some fine pictures soon to be seen, and these few among the most remarkable.

Mary Queen of Scots is one of that little group of women scattered through history which has caught the imagination of the world. None of the portraits of her show her as very beautiful, but she must have had that mysterious charm that drew men to her feet and the swift vicissitudes of her brief life as Queen of France and Queen of Scotland, her tumultuous love affairs, her tragic death, make notable fare for drama. RKO Radio has given the part to Katharine Hepburn and Bothwell's part to Fredric March in its production of *Mary of Scotland.* Infinite pains have gone into the preparation of the film. Before production began, more than 5,000 color plates and pictures of costumes, jewels, historical characters and locales, were collected. Every available history of the period was studied, pictures of well-known characters, descriptions of people and of their manners, what they ate, what they talked about, how they amused themselves. Some of the largest sets ever constructed were built, ranging all the way from peasants' huts to Holyrood Castle, Lochleven and Dunbar, the spectacular trial scene, the private apartments of Queen Elizabeth. Miss Hepburn herself has extraordinary resemblance to the descriptions of Mary —russet hair, beautifully moulded mouth and chin, long gray-blue eyes, classic brow, tall slim body. John Ford, director, and Dudley Nichols, writer, have worked together. They have taken one liberty with history in introducing a meeting (the night before the execution) between Queen Mary and Queen Elizabeth, a liberty that heightens dramatic effect and is true to spirit if not to fact. Incidentally, 16th Century songs and martial bagpipe music play a significant part. And here is a bit of personal story that is interesting. Miss Hepburn gives a magnificent exhibition of horsemanship in the scene when she escapes from the palace. During the filming, she had to dash down the castle steps at top speed and spring to the back of a rearing horse. Twenty times she repeated this before the scene was shot to the satisfaction of Director Ford. Miss Hepburn refused to "double" for the dangerous sequence.

One wishes that everyone could see the fifty-four beautiful water color studies of sets and costumes that have been made before the actual sets were built and the costumes made at Columbia for the filming of *Lost Horizon.* They are not mere mechanical studies, but real works of art, gorgeous in color, in composition, in imaginative qualities. Perhaps some of you will get a chance to see them, for it is possible the studio will send out a travelling exhibition. But of *Lost Horizon,* more anon.

Preparation of *The Good Earth* moves slowly forward towards its long shooting schedule. So authentic is the location set where many acres of Chinese vegetables are planted that a class from the California State Agricultural College visited it as part of its class work. Suitable Chinese types are being sought through the highways and byways of the land, many of whom are put under contract to make certain that they will be on hand when needed.

And Hollywood is full of interesting gossip. For example, of how Franchot Tone may go back to Cornell to get a master's degree; of how little seven-year-old Shirley Temple has given wide popularity to fifteen songs, more than any other actress in this screen city; of how Hans Peters, ex-German soldier, has had a chance in *The Road to Glory* to make actual the war scenes that he has carried in memory through the years.

Base Film Talks On Story, Drama Versions

Original story and drama versions have been made the basis of discussion of forthcoming feature films based on classics in the thorough-going program of motion picture appreciation conducted during the past season in the Durham High School of Durham, North Carolina.

Study guides of these films were procured well in advance and were used in the classroom before the picture came, to prime the pupils on the salient points of the film. Dramatic high points and artistic bits of photography for which they must watch were impressed upon their minds in this fashion.

Mr. Noble Arnold, manager of the local theatre, gave his whole-souled cooperation to the experiment and himself purchased the guides for the school. Miss Marguerite M. Herr is the teacher in charge of these photoplay appreciation classes.

Club Films Newsreel Every Week

A number of photoplay appreciation clubs in schools throughout the country make occasional newsreels of school activities, but it has remained for the Photoplay Club of Central High School of Newark, New Jersey, to set a record production pace. Here a news film of school activities is made weekly.

Occasionally a lengthier record of school projects is also filmed, which is edited, titled and projected by the club. These show the activities of various departments of the school. For example, the film taken in the technical department depicted the making of a band saw and still another film showed furniture-making in the wood working department. The club has cooperated with the City of Newark in the filming of scenes showing the need for careful driving.

Appropriately, the organization turns to motion pictures to net it the money necessary to carry on its program. Such pictures as *Oliver Twist, The Hunchback of Notre Dame* and others of similar character have been presented for a nominal admission charge and the proceeds turned over to the purchase of club equipment.

"Out Of The Mouths Of Babes" Comes Wisdom

From the following pertinent comments, taken from the reviews of a series of old time films shown under the auspices of the Film Library of the Museum of Modern Art in New Haven, comes a convincing demonstration of how rapidly the photoplay appreciation movement is developing discriminating taste in young people.

A showing of the early film of *Queen Elizabeth,* in which Sarah Bernhardt was starred, and which 20 years ago would have stirred enthusiasm everywhere, evoked this criticism from Shirley Schneider, member of the Wechaka group of Camp Fire Girls associated with New Haven's Junior Film Council. She wrote: "Compared to the pictures of today it was very crude. It was a silent film and the characters were portrayed very queerly, the actors going about very quickly and much motion was displayed."

Edna Rudnick, of the Smahia Camp Fire group, wrote: "*Queen Elizabeth* seemed to move too slowly. These early pictures were different from ours today because they were silent; they had to use more action and the scenery seemed artificial."

Chart The Standards Of Movie Producers

(*Continued from Page* 1)

Nor will the project stop there. The chart thus assembled will be used as a guide by the juvenile film enthusiasts when they are shopping for pictures.

Musician Gives Praise To "Show Boat"

(*Continued from Page* 1)

president of the National Council of Women of the United States. The summarization of the opinion of these reviewers will be published in the June issue of *Selected Motion Pictures.*

Meanwhile, however, Baroness Katharine Evans Von Klenner, president of the National Opera Club of America, Inc., and a member of the Board, has made this comment upon the film which indicates how greatly it appealed to a highly qualified musician: "I feel that the public will indeed receive this new film with more than ordinary pleasure. The music, the picture, the atmosphere, and above all the underlying spirit of the power of loving forgiveness which culminated in the finale, actually thrilled me. I came out of the room 'weeping for joy' at the triumph of love—a new experience. The music was finely rendered and Allan Jones actually surpassed himself. It seemed the real life to me. It will, I am certain, appeal to all those who rejoice in the progress of this form of entertainment. It is a picture for the home and I congratulate the producers upon this beautiful presentation—one which we will all wish to see more than once."

Business Women's Review Featured By Manager

Business and Professional Women previewers had occasion to plume themselves when *The Story of Louis Pasteur* showed recently in Valdosta, Georgia.

So pleased was Hugh Martin, manager of the Ritz Theatre, with their review that he reproduced it on large posters, surrounding it with photographs from the film. These, posted in his own lobby and in the high school library, drew many additional patrons.

Louis Pasteur was considered so important that Valdosta school children got extra merits for attending.

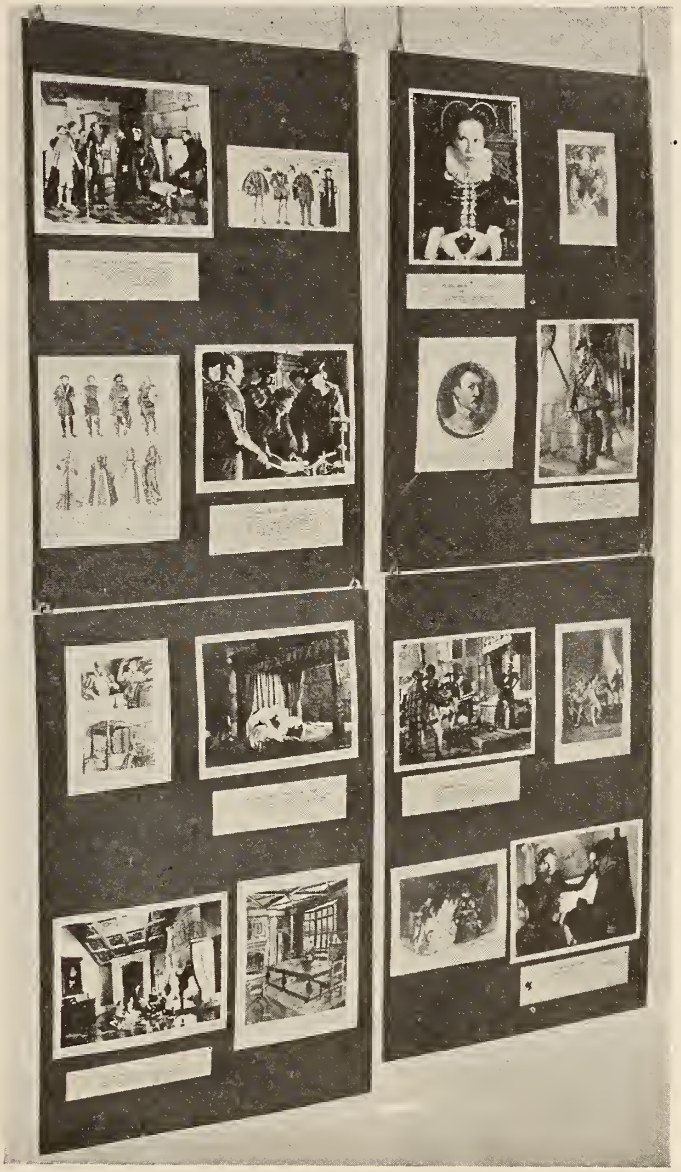
Newspaper Urges All To Attend Pasteur

(*Continued from Page* 1)

The Story of Louis Pasteur played at the Branford in Newark, New Jersey. All Newark people were urged to see the film through an editorial in the *Ledger*. The Finer Films Federation of Newark, which is composed of photoplay appreciation classes in 21 high schools in Essex County, attended a special preview.

A novel turn to the publicity on *The Story of Louis Pasteur* was achieved when one of the newspapers published a liberally illustrated story about one of Pasteur's earliest patients, now a resident of Newark, whom the great French scientist saved from the rabies.

Innovation In Movie Exhibits Shown To N. Y. City Federation



A fascinating collection of stills showing the research which preceded making "Mary of Scotland."

An innovation in motion picture exhibits characterized the 100th convention of the New York City Federation of Women's Clubs on Friday, May 1, at the Hotel Astor. For the first time in history thousands of picture-goers were given an opportunity to see the laborious process of research and authentication which precedes the making of a feature film.

This process was graphically illustrated by a series of stills on RKO Radio's forthcoming production, *Mary of Scotland,* which showed the historical sources from which data was obtained as to the costumes, furniture, jewelry and accessories of the period, and also the actual scenes in the motion picture which were evolved on the basis of these stills.

Pictured, for example, were such instances as the scene in Queen Elizabeth's day immortalizing the introduction of forks; the miniature of James Hepburn, Earl of Bothwell, from which make-up artists worked when making up Fredric March for the part; the etching of daily life inside a Tudor mansion from which the property man gained his inspiration for the furniture; the seal rings which were copied to make replicas of the wedding ring of Mary Stuart and Darnley and also the Queen's signet, bearing the royal seal.

A second exhibit, exemplifying also the educational value of current pictures, was called "Shakespeare in the Movies" and showed a collection of very beautiful stills from the Max Reinhardt production of *A Midsummer Night's Dream* and the forthcoming Metro-Goldwyn-Mayer production of *Romeo and Juliet.*

A similar exhibit was shown indicative of the historical research which went into the making of Cecil B. DeMille's spectacle film for Paramount, *The Crusades.*

(*Continued on Page* 8)

Stage Exhibit To Show Growth Of Movie Study

So important a part of the curriculum has photoplay appreciation become in Atlanta, Georgia, that the Commercial High School recently conducted a demonstration of its activities in correlating motion picture study with community needs, which was largely attended by an interested public.

Exhibits were arranged in class rooms throughout the building. That which perhaps attracted most widespread attention was planned by Miss Virginia Ballard, who was a member of the pioneer committee which conducted the photoplay appreciation experiment of the National Council of Teachers of English to determine whether it was feasible to conduct film study classes in the schools. Not only did Miss Ballard display pictures of outstanding stars and of coming attractions but also sketches of classics that have been presented in photoplays. The latter were made by three graduates of the school and attracted the favorable commendation of the visitors.

The series of five posters evolved by the motion picture industry to illustrate the part which motion pictures play in community life was also prominently displayed. These posters, it will be recalled, were done by M. Leone Bracker, who has many of the World War posters to her credit.

Various text books having to do with motion picture appreciation were displayed and also the study guides published by Educational and Recreational Guides, Inc., official publishing bureau of the Department of Secondary Education of the National Education Association, which has recently taken over the development of the photoplay appreciation movement in secondary schools throughout the country. Copies of these study guides were distributed to interested enquirers.

That the history of the photoplay appreciation movement might be clear in the minds of visitors the names of the pupils who participated in the original experiment at Commercial High School in Atlanta were lettered on standing cards and placed on the desks which students had occupied. The notebooks in which they had recorded their impressions of films were also exhibited.

Chester Morris Runs Restaurant For Dogs

Chester Morris is interested in one of the strangest businesses on record—a restaurant for dogs! Owners of pets may bring their animals to the restaurant for meals, or have the food delivered by the "canine caterer."

This is one of many novel hobbies pursued by well known film figures in Hollywood.

Council In Wisconsin Has Broad Program

Every Friday morning the list of all family films which will be playing in Green Bay, Wisconsin, for the next week is sent to all grade schools, public and parochial, to all high schools, vocational schools, industrial plants and other centers where large groups of people assemble.

This is a part of the elaborate program carried forward by the Green Bay Better Films Council for making the public in this Wisconsin community film conscious.

In addition, lists of family films and films for adults and young people are published in the local newspaper.

The Green Bay Council was directly responsible for the inclusion of photoplay study in the curriculum of the schools. Two years ago it sponsored a movement to have an hour a week of study in all English classes and enthusiasm has so increased that a considerable amount of time is now given to a consideration of pictures.

A significant increase in the number of pictures recommended by the Green Bay Council during the past three years bears testimony to the increasingly high grade of current film production. From September, 1933, to September, 1934, according to the Council's report, 48 family films and 57 films for adults and young people were presented. During the same period, 1934 to 1935, 164 family films and 141 films for adults and young people were shown, and from September, 1935, to April, 1936, 110 family films and 135 films for adults and young people were shown.

Formed in 1933 with but 13 member organizations, the Council has now a membership of 56 organizations representing practically every religious denomination in the community and all civic groups.

Clubs Have Ingenious Money-Raising Methods

Ingenious methods of making money to further the work of their photoplay appreciation groups are credited to two Junior Motion Picture Councils in New Haven, Connecticut.

Hillhouse Highlights, a newsreel of Hillhouse High School activities which has been in the making for several weeks, was shown in the high school auditorium May 14 and will again be presented today, May 15. Admission charge was nominal and the sum realized will go for an expansion of club activities.

Members in the Motion Picture Council at Truman School have paid a penny a week towards the purchase of books upon which motion pictures are based. These are loaned to the various members and are greatly enjoyed.

A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

With the end of the club season and the cessation of Council meetings of the East Coast Preview Committee for the summer recess, it seems an appropriate time to review some of the highlights of the past season which will stand out as permanent milestones in the history of motion picture production. With what keen gratification Better Films groups throughout the country, which have worked untiringly for many years for higher standards of public taste, must view the current season's output! There probably never was a club season that brought so many films which were utilizable in the educational program of the club—great pictures, immortalizing the classics of literature and the drama.

Truly a new day has come to the screen or else an industry and an art, young in comparison with other industries and arts, is finally achieving its stride. Not every picture which has been released this season has justified superlatives, it is true, but the list of films which deserve more than ordinary commendation is long and varied.

Warner Brothers' production of *A Midsummer Night's Dream*, as directed by Reinhardt, brought Shakespeare to the screen with new dignity, poetry and imagination and *Romeo and Juliet*, which is being filmed with equal beauty by Metro-Goldwyn-Mayer, follows close upon its heels.

The season has seen the return to the screen after five years' absence of that wistful, pathetic, little figure who is perhaps the greatest of screen comedians, Charlie Chaplin, in his new film, *Modern Times*. It has brought many celluloid documents of historical worth, revivifying interesting historical periods or portraying stirring historical events—such films, for example, as *The Prisoner of Shark Island, A Tale of Two Cities, The Three Musketeers*, Ouida's colorful story of the French Foreign Legion, *Under Two Flags*, and that superlative contribution to history and science, *The Story of Louis Pasteur*. It has seen flights into the realm of imagination in *Transatlantic Tunnel* and *Things to Come* and in both films a powerful plea for international understanding and for the abolition of war.

And these are a few of many pictures to which tribute might be paid and which make women's groups everywhere join in the testimony that this has been a season of unusually rich film fare, which they have been able to utilize with peculiar effectiveness in the programs of their various clubs.

Praises Current Films

The current season has brought to the General Federation of Women's Clubs a new chairman of motion pictures, Mrs. William C. Brown of Steubenville, Ohio, a worthy successor to Mrs. Richard M. McClure, who made a lasting contribution to the Better Films movement. From the arena of her own state federation where she had won a reputation as one of the most successful state motion picture chairmen in the country, Mrs. Brown moves on to a field of increased magnitude and usefulness. That fine things may be expected from her in it is indicated by her very constructive report presented at the recent Board meeting of the General Federation of Women's Clubs in Miami. In that report Mrs. Brown said something which should be a matter of pride to all who have given unselfish service in the Better Films movement. She said: "There is no doubt that the efforts of courageous women, organized in clubs and councils within the General Federation and other national organizations against the trends of pictures some years ago, are directly responsible for the present new peak which has been reached in picture production."

Mrs. Brown reported that a wave

(*Continued on Page* 5)

To Our Readers

We publish *Selected Motion Pictures* and *The Motion Picture the Family* for the purpose of helping communities to secure the best possible service from their local motion picture theatres and to assist theatre managers in learning the motion picture tastes and preferences of the cultural, educational and religious leaders of their respective neighborhoods.

Specifically, *The Motion Picture and the Family* is designed to provide specialized information for the use of teachers, religious leaders, librarians and organized groups concerned with child welfare.

Your comments and suggestions are always welcome. Particularly we urge you to fill out and mail promptly the postcard enclosed with this issue.

Community Service Department, Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York City.

Form Bureau To Encourage Young Talent

(*Continued from Page* 1)

Barnard. Miss Helburn is an alumna of Bryn Mawr.

This organization for the encouragement of promising incipient talent will be called a Bureau of New Plays. It will offer six prizes of $500 each to be awarded annually for (a) the best play of human relations, either a comedy or drama on a romantic or domestic theme; (b) the best play on a social theme; (c) the best melodrama; (d) the best farce; (e) the best satiric play, and (f) the best character play, modern or historic. If any of these prize plays are recommended and accepted for production the playwright will draw a royalty in addition to the prize. Besides the $500 prizes the Bureau will award annual fellowships of $2,500 each and scholarships of $1,200 each. These will be given to writers of promise who need financial assistance. Part of the sums will be considered an outright gift and part an advance against future royalties. A fellowship or scholarship may be substituted for a prize at the discretion of the director.

If a play, either as originally submitted or as re-written after conference, warrants production, Miss Helburn will arrange with her sponsors for it to be produced by a manager of standing.

All manuscripts submitted to the Bureau must be accompanied by a recommendation from the head of the Drama or English Department of the college where the student has worked. Undergraduates and graduates who have been out of college three years or less are eligible to submit manuscripts.

The enterprise is most encouraging to promising young talent and should result in giving new vitality to both stage and screen.

Says Good Word For The Films Of Adventure

(*Continued from Page* 1)

tively dull prospect of a heavier, 'more grown-up' movie coming the following week.

"The boy protested loudly, lost the argument and then left the house.

"His mother next heard of him from coastguardsmen, who had rescued the boy from a block of floating ice in Lake Erie.

"Lacking the excitement of the movie, he had gone out to seek some in real life—and had found it in over-abundant measure.

"In this way that mother learned the fundamental fact of youth, that its energy—somewhere, somehow—will have an out.

"This is no brief for the galloping thriller, but so long as boys will be boys the little theatre around the corner may provide a fairly safe play pen for the youngsters, after all."

A Clubwoman Chats Upon Family Films

(*Continued from Page* 4)

of special interest in appropriate pictures for children seems to be sweeping the country and that Junior Matinees are gaining popularity in hundreds of communities where they heretofore had been regarded as a rather dangerous experiment, at least from a commercial angle. She definitely advocated the abolition of double-feature billing. She urged an increase in the use of classroom films and also spoke words of high commendation of the photoplay appreciation movement, which has set nearly a quarter of a million children to studying the motion picture in more than 2,500 American high schools. Mrs. Brown emphasized the great increase in the reading of literary classics and of books of permanent value because of the popularity of film versions of those books.

Fine Family Pictures

So much for the general film situation. Now a word as to the month's family films. There are three, possibly four of these, which will vie for first place on the list. Personally, my feeling is that *Under Two Flags* (20th Century-Fox), an excellent film version of the Ouida novel, will have the greatest appeal to children and adolescents because of its scenes of stirring adventure. It has an excellent cast headed by Claudette Colbert, Ronald Colman and Victor McLaglen, and is both pictorially and dramatically a fine production.

Every reviewer in the country, amateur and professional, has seemingly gone into superlatives about *Mr. Deeds Goes to Town* (Columbia). For adults and young people this will have tremendous appeal, but while it is entertaining and will be liked by children they will probably miss some of the fine psychological points.

Things to Come (United Artists-London Films), a filmization of H. G. Wells' novel, *The Shape of Things to Come,* is also something that should be made a part of the education of every child. It is well to set the young mind to thinking about the problems of war and peace and of the pestilences and perils that follow upon it, and *Things to Come* is sure to have that effect. Sensitive, imaginative children will find it a powerful stimulus and all children, whether imaginative or not, will respond to its exciting and sometimes almost fantastic incidents.

I would add *Dancing Pirate* (RKO Radio) to the list primarily because I think color films particularly interest young people. Our East Coast previewers have called it a "gay, romantic fantasy with unusual dances, vivid scenes and some good opera bouffe comedy, all enhanced by magnificent Technicolor effects." The cast includes several favorites, outstanding among them being Frank Morgan, Steffi Duna and Luis Alberni.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

My attention this week was called to a poem that appeared in the daily press. It concerns a boy's reaction to the movies.

BOY AND MOVIES

(Gerald Raftery in *N. Y. Times*)

Out of the theatre he strides
  Back to the city street—
But in his kindled heart he rides
  A broncho, and the beat
Of prancing hoofs keeps step with him;
  The words he mutters low
Are cowboy language, drawled and grim,
  That elders do not know.

The world is wider now, and bright,
  And he is strong and brave
To rule the range and put to flight
  Each cattle-rustling knave.

Last week he was a flying ace,
  The week before, a thief
With shifty eyes and poker face
  (That, happily, was brief).

He keeps each role in memory,
  The world behind his brow,
For future use. What will he be
  A dozen years from now?

As the poem so forcefully points out, the horizons of young people are broadened by the movies. Their sphere of imagination is increased, and it is the privilege of teachers and parents to relate these new worlds to the world in which the young people actually live. One of the great virtues of the movies is that they help people tied to one locality and job to understand other places and work and to live richly even in circumscribed conditions.

There is a danger, however, in widening the visions of young people, because it might make them discontented, sending them out from simple security into a world which will prove too complex and difficult for them. What motion pictures ought to do for young people is to help them to enjoy life where they are, and to make the most of their immediate opportunities. This is possible if one uses pictures as an inspiration or springboard for thought, study and discussion.

MR. DEEDS GOES TO TOWN

(*Columbia*)

Suppose you had twenty million dollars dropped into your lap, what would you do? You'd have experiences—many of them, and what would happen to your ideals, your outlook on life, your attitude towards other people, your method of living?

Deeds was brought up amid the simplicity of a rural New England village. He had developed a wholesome philosophy of life—so whole-

(*Continued on Page* 6)

FILMS FOR THE PUPIL AND TEACHER

By Sarah McLean Mullen

Head of English Department and Co-ordinator of Visual Education, Abraham Lincoln High School, Los Angeles; Author of "How to Judge Motion Pictures."

One of the distinguishing characteristics of the art of the screen is its versatility. Entertainment may be built up from all sorts of material—factual or fictional, revealing the past, the present, or the future. Motion pictures may deal with authentic records of history and science or with figments of the imagination. They may range from the tragedy to the farce, and by emphasizing any one feature—musical, artistic, or technical—they become a different type of entertainment. The treatment is decidedly important, as the films of this month illustrate.

THINGS TO COME

(*London Films-United Artists Release*)

This purely imaginative picture of H. G. Wells' looks forward a hundred years and dares to prophesy conditions of 2040. Moreover, it deals with problems both economic and social. The producer, Alexander Korda, places emphasis upon the theme and its masterly technical interpretation rather than upon acting or story. The results are startling. The picture portrays the annihilating effects of the next World War and shows the reconstruction of the world on a scientific basis. It visualizes a new race living in beautiful underground cities, lighted by artificial sunlight and equipped with every convenience for living, free from disease, war and economic difficulties. The sequences range from the vivid destruction by war of "Everytown" in 1940, through the ensuing dark ages of lost civilization, to the City of Tomorrow, and the flight into the unknown of the daring representatives of the oncoming generation. The picture is thought-provoking in its denunciation of war and its satire upon nationalism. It

(*Continued on Page* 6)

Issue New Movie Study Text Book

To the valuable list of publications dealing with motion picture appreciation in the schools there has been added a 63-page folio entitled "A Course of Study in Motion Picture Appreciation" which was written by Alice P. Sterner of the Barringer High School, Newark, New Jersey, and W. Paul Bowden of the East Orange High School, East Orange, New Jersey, both of whom have had notable success with motion picture appreciation classes in their own schools.

The booklet differs from other similar pamphlets in that it is produced with the cooperation of a community organization, the Finer Films Federation of New Jersey. It is published by Educational and Recreational Guides, Inc., the official publication bureau of the Department of Secondary Education of the National Education Association.

The booklet has a remarkably comprehensive table of contents for so slender a volume. It covers in its early chapters the objectives of photoplay appreciation courses, the history of the motion picture and the life stories of many of the outstanding figures of the film world. It also traces the evolution of sound and color pictures and looks towards the development of the three dimensional film.

There is a thorough glossary of motion picture terms and also a full outline by which one may analyze the story and plot structure of a film and appraise its dramatic, photographic and social values. In fact, it would be difficult to imagine a handbook which dealt more thoroughly with the subject in such abbreviated space.

Present Fine Program For Spring Luncheon

An unusually interesting program characterized the annual spring luncheon of the Philadelphia Motion Picture Forum held Monday, April 27, in the Rose Garden of the Bellevue-Stratford Hotel.

Intimate close-ups of the outstanding motion picture directors of Europe and America were presented by Miss Evelyn Gerstein under the title "The Directors of Europe and America I Have Known."

"Movie Current Events" were commented upon in scintillating fashion by Kerby Cushing, movie commentator of radio station KYW.

The luncheon was characterized by Mrs. Charles Trump Owens, president of the Forum, as "very motion-picture-minded, since even the rector who said grace has a sister in Hollywood."

AVAILABLE STUDY GUIDES

NEW THIS MONTH

Mary of Scotland

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OTHER GUIDES

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***Preliminary Guide to Romeo and Juliet*, 15c**
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Also *Prize Contest Guide*, 6c
***Sheet of Miniature Stills*, 6c**
***Things to Come*, 15c**

Purchasable from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N.J.

These Guides, issued at an earlier date, are likewise still available:

Anne of Green Gables, David Copperfield, Dog of Flanders, The Last Days of Pompeii, Les Miserables, Scrooge, Sequoia, The Three Musketeers, Treasure Island.

Lower prices for bulk orders of all guides.

Films For Pupil And Teacher

(*Continued from Page* 5)

is challenging because of its visualization of creative imagination.

SHOW BOAT
(*Universal*)

Edna Ferber's Mississippi River novel emerges upon the screen as a musical comedy. It is a pretentiously mounted series of episodes, each one of which is a complete dramatic unit, highlighted with excellent music. From the spectacular opening that establishes the theatrical atmosphere to the new romantic ending, where the family of Ravenals is re-united, the photoplay deals with show life and show people. The music, an integral part of the story, is effectively presented. Miss Dunne, as Magnolia, teamed with Allan Jones, brings us lovely lyrics, Helen Morgan uniquely interprets the torch song and inimitable Paul Robeson first thrills us with his "Old Man River," sung to a chorus of rich negro voices, and then sings "I Suits Me," with excellent comedy effect. The most consistent characterization is that of Charles Winninger as Cap'n Andy Hawks of the "Show Boat." He brings us the true spirit of the peripatetic original.

ONE RAINY AFTERNOON
(*Pickford-Lasky-United Artists Release*)

This delightful musical farce bubbles with nonsense. Interest never slackens as the episodes follow each other in clever French design. There are an unusual number of characters, each well defined in personality, and some richly humorous in effect. Francis Lederer breezes through the story as a young actor who by mistake kisses the wrong girl in a cinema. By action of a militant group of amateur censors he is held up to the public as a monster. His trial is a masterpiece of absurdity. One of the best bits of comedy is the attempt of Hugh Herbert to follow the red tape that permits him to attend the trial—too late. Even the music here has a titillating comedy note. The picture is attractively mounted and directed with strong dramatic accents. Mr. Lederer and Miss Lupino reveal an excellent sense of comedy. The gentle satire upon the gullibility of the public, and the value of publicity of almost any kind—even censorship, in building up the popularity of an actor, is well aimed.

UNDER TWO FLAGS
(*20th Century-Fox*)

Desert sands with their mysterious beauty, teeming native bazaars and barren isolated forts provide an intriguing background to this screen version of Ouida's famous novel of the Foreign Legion. The film is pictorially arresting. Silhouettes of marching men and trailing camels, of swiftly flying horsemen against the desert sand and sky, cling to one's memory. As to the human background, the soldiers march or fight or play with equally reckless abandon, while the brutal chief officer uses his rank to prevent a new recruit from winning the regiment's mascot, Cigarette. What difference does it make to the jealous officer that the newcomer has found his heart's desire in the person of a lovely English visitor? There are more than twenty distinctly etched characters, but none more effective than that of Cigarette as interpreted by Claudette Colbert. Rapidly changeful of mood, she seems symbolic of the desert she knows so well. Careful consideration given to costume and to native customs adds a strong note of sincerity to the film.

Lessons From The Movies

(*Continued from Page* 5)

some, that he just couldn't get into the blase, sophisticated, double-crossing, money-grabbing ways of the city. He seemed so queer that his lawyers, who had embezzled some of his fortune, felt that they might prove him insane and thus cover up their own crime. The case against him was based principally upon his plan to give his fortune away, for money-mad people always think that there is something radically wrong with one who is not in complete control of his generous impulses.

Mr. Deeds explained his queer actions: "Personally, I don't know what this lawyer, Cedar, is raving about, but from what I can see, no matter what system of government they have, there will always be leaders and always be followers—like the road out in front of my house. It's like a steep hill. Every day I watch the cars climbing up; some go lickity split up that hill on high; some have to shift into second and some sputter and shake and slip back to the bottom again. Same cars, same gasoline, yet some make it and some don't, and I say that the fellows that can make the hills on high should stop once in a while and help those fellows who can't. That's all I'm trying to do with this money; help the fellows who can't make the hill on high."

This philosophy of Mr. Deeds', however, is not the philosophy of many of the so-called hard-headed business men of America. The theory of these and other supporters of "rugged individualism" is that the cars that cannot make the hill can lie at the foot and rot—there will be just that much less traffic ahead.

THE GREAT ZIEGFELD
(*M-G-M*)

No one would hold up Flo Ziegfeld as a perfect character, but he did exemplify high standards in his profession. He saw that liquor and stage achievement did not go together and never would permit drinking at the theatre, and his personal life had a cleanliness which people respected.

He saw possibilities in people and brought out the best in them. Will Rogers, for instance, owed the brilliance of his career more to Mr. Ziegfeld than any other person. He inspired actors and actresses to improve themselves and strive for stardom. He looked for talent in every conceivable place and had the knack of seeing behind crudities the essence of genius.

He had the failing of many of our great geniuses—a complete lack of financial responsibility. Dollars to him were simply to be spent and money was only means to ends. He was always in debt, but always on the verge of a great fortune. His love for things beautiful intoxicated him into gross extravagances. He lived gloriously in the present and let the future take care of itself.

This trait has its virtues, but also its vices. He steered clear of greed and miserliness, with its devastating effects on mood and disposition. He was never a wet blanket, but always a stimulating breeze. But his very lack of selfishness made him selfish in the hardships imposed on his friends and on those with whom he did business.

Mr. Ziegfeld was backed financially through his life by a competitor, who continually came to his rescue, even though Ziegfeld had outwitted him on a number of occasions. The friendship between these two was impressive even to the last. One is reminded of the friendship between David and Jonathan, both competitors for the throne of Israel. Jonathan, the king's son, protected David against the wrath of his father, Saul, which very act made possible David's later ascent to the throne.

WELL WORTH SEEING

An exhibit arranged by the New York Public Library at its Hudson Park branch, 10 Seventh Ave. S., which shows the evolution of the motion picture from nickelodeon days to now. Hours are 9 a. m. to 9 p. m. on week days.

Hollywood in Person

By THE OBSERVER

Not so long ago Fredric March refused to tie himself up with a contract with any one studio in order to escape doing costume pictures. Yet his first role as a free-lance player is that of the Earl of Bothwell, with Katharine Hepburn, in RKO Radio's *Mary of Scotland.* "The role was too good to refuse," said March, "so I swallowed my prejudices against costume pictures—and here I am again in tights and doublet and sword. For some time, however, I have wanted to do a modern light comedy. Although the trend seems to be towards historical material just now, I still hope to get into modern dress in my next picture."

Joseph August, the expert cameraman who photographed *The Informer*, is filming *Mary of Scotland.* To his great delight, Miss Hepburn evidences great interest in the technique of his art. She loves to quiz him about camera angles, lighting effects and all the secret mysteries of motion picture photography.

All the way from the Tulliallan estate in Fifeshire, Scotland, last week, came a great box of heather to be delivered in Hollywood to the cast of *Mary of Scotland* on the set of Dunbar Castle. The heather was gathered by the seventy-five year old mother of Alec Craig, who plays a featured rôle in the film. According to Scotch tradition, it will bring good luck to all who wear it.

* * *

Two thousand sheep will wear their winter coats a few weeks longer than usual because Twentieth Century-Fox is going to make *Ramona* in color. Weather and location requirements will not permit filming the picture until May and June, far past the usual shearing time, and there is an important shearing sequence which must be realistically portrayed.

* * *

Having reached the stage where she can write with comparative ease, Shirley Temple is directing notes to the members of the cast and technical people who worked with her on *The Poor Little Rich Girl.* The tenor of them all is much the same—"thank you" for small favors. In large, round characters she pencils them out, calling on her mother for help in spelling the difficult words. The thoughts

(*Continued on Page* 7)

YOUNG AND OLD WILL FIND PLEASURE IN READING BOOKS SUGGESTED BY THE CLEVELAND LIBRARY BOOKMARKS

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"We," by *Charles Lindbergh*

20 Hrs. 40 Min., by *Amelia Earhart*

Around the World in Eighty Days, by *Wiley Post* and *Harold Gatty*

North to the Orient, by *Anne Lindbergh*

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Skyward, by *Byrd*

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Tales of the Caterpillar Club, by *Glassman*

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THE GOLD RUSH OF '49

Fact

A Yankee Trader in the Gold Rush, by *Buck*

A Golden Highway, by *Glasscock*

Log of a Forty-Niner, by *Hale*

Forty-Niners, by *Hulbert*

Ho! For California, in "Fabulous Forties," by *Minnigerode*

The Forty-Niners, by *White*

Fiction

Oh! Susanna! by *Minnigerode*

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Days of '49, by *Young*

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Things to Come, by *H. G. Wells*

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World Set Free, by *Wells*

Last and First Men, by *Stapledon*

War of the World, by *Wells*

Red Napoleon, by *Floyd Gibbons*

Coming of the Amazons, by *Owen Johnson*

THE YEARS AHEAD

Shape of Things to Come, by *Wells*

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"MR. DEEDS GOES TO TOWN"

He inherits twenty million and goes to New York, where crooks and newspapers mistake him for a greenhorn.

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THE STORY

Opera Hat, by *C. B. Kelland,* in *American Magazine,* April-Sept., 1935.

THEY WENT TO TOWN!

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I'll Show You the Town, by *Davis*

Brewster's Millions, by *McCutcheon*

Getting George Married, by *Kilpatrick*

WHAT'S BACK OF THE NEWS

City Editor, by *Walker*

Behind the Front Page, by *Forrest*

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Hollywood In Person

(*Continued from Page* 6)

are her own. Typical was the one written to her cameraman. "Dear Mr. Seitz" it read, "Thank you for protecting my eyes from those strong lights. Yours, Shirley Temple." Mr. Seitz filed the missive away in his upper left pocket, close to his heart.

* * *

George Cukor, director of *Romeo and Juliet*, has engaged landscape artists to reproduce, as the setting for his new home, the lovely 15th Century Italian garden which was created at Metro-Goldwyn-Mayer studios for that picture. He has also arranged to purchase many of the cypress trees, shrubs and statues used in the production. Norma Shearer and Leslie Howard will dedicate the new garden by planting the first trees.

One of the final scenes made for *Romeo and Juliet* was the balcony scene. For nine minutes and fifty-three seconds, without pause, Miss Shearer and Mr. Howard played the famous scene, recording a perfect "take" the first time. The scene runs a full thousand feet of film. "It was the finest job of a difficult scene I have ever watched since I have been directing," said Mr. Cukor.

A curious studio correspondent asked a number of well known stars what they would define as "their biggest thrill." Here are some of the answers:

Wallace Beery: Landing on a fog-obscured airport field.

Lionel Barrymore: The give and take of a strong dramatic scene with an actor who knows timing.

Robert Montgomery: The lowing of cows in the early morning on a farm.

Jackie Cooper: Mountain hunting with Clark Gable.

Nelson Eddy: A true, sustained note.

Freddie Bartholomew: The first dip of a roller coaster.

Clubwomen Vote On Double Feature Billing

(*Continued from Page* 1)

chalk up their preferences.

The poll will not only cover club groups but also representatives of high school and collegiate publications and the general motion picture public.

One of the first groups to which the question was presented was the East Coast Preview Committee, where the vote was overwhelmingly for the single feature.

The survey will be in progress until June 15th.

Develop New Techniques In Film Music

From a recent article written by Mrs. Alice Ames Winter of the Community Service Department of the Motion Picture Producers and Distributors of America, Inc., and her assistant, Mrs. Alice E. Field, we glean these bits of information about interesting music in forthcoming films.

Mrs. Winter and Mrs. Field quote Eric Wolfgang Korngold who adapted the Mendelssohn music for *A Midsummer Night's Dream* and is now at work on the musical score of *Anthony Adverse* as follows: "It is in the writing of background music that the composer has his fling today." "For *Anthony Adverse* Mr. Korngold is using the tones of the players' voices as the keynotes for the music that accompanies their appearance in the film," Mrs. Winter and Mrs. Field write. "When Claude Rains enters as Don Luis the music carries a sinister note; the 'Faith' music which you will hear when Gale Sondergaard appears protrays the bitterness of her character; the 'Angela' music is played with many variations as the girl grows up and becomes the friend of Napoleon. The 'Brother Francis' theme is somber, like the music of a mass; the 'Father Xavier' theme is kindly; the 'Bonnyfeather' theme is round and mellow, while the 'Madonna' theme, written for Anita Louise as the young mother of Anthony Adverse, carries throughout the picture."

Novelty In "San Francisco" Scoring

Again quoting Mrs. Winter and Mrs. Field: "Metro-Goldwyn-Mayer have evoked a new principle in story-telling and sound recording in the scoring of *San Francisco*, starring Clark Gable, Jeanette MacDonald and Spencer Tracy. Through music this film will be given a happy ending and the audience will be shown audibly how the city was rebuilt following the earthquake and fire of 1906. Herbert Stothart, the composer and conductor, used as his central theme Julia Ward Howe's 'Battle Hymn of the Republic,' played against a counter-melody which incorporates favorite songs of the Barbary Coast, about which much of the action revolves. Brasses, chimes and complicated instrumentation weave the melodies together in clamoroso, typical of the turmoil of the disaster, then swing into a gorification motif which brings the final scoring to a crashing crescendo." "I have always considered 'The Battle Hymn of the Republic' the greatest song of hope to a nation in catastrophe," Mr. Stothart says, "and in the days after the San Francisco horror, when its citizens were gathering together the tangled threads of life to build a new city, its message, 'God is marching on!' seemed to me exactly the message we needed."

Tells Public Relations Groups Of Filming Of "Romeo And Juliet"

'ROMEO and JULIET'

Eagerly the public awaits the Shakespearian classic. Cleveland Public Library has made the preliminary display pictured above.

So definitely does current motion picture production fit into the educational and cultural program of the community that clubs and Better Films Councils throughout the east, middle west and south have been playing host in the last few weeks to Barrett C. Kiesling, assistant publicity director of Metro-Goldwyn-Mayer's west coast studios, whose mission has been to acquaint them with facts about the forthcoming production of *Romeo and Juliet*.

Mr. Kiesling's schedule opened with a meeting at the Town Hall Club in New York City which was attended by more than a hundred executives of national organizations and other metropolitan leaders, and at which he stressed the magnitude of the production and the elaborate program of research and authentication which preceded the making of the film. Subsequent cities on his itinerary included New Haven, where he spoke under the auspices of the Council of Motion Picture Patrons; Providence, Boston, Worcester, Albany, where he was entertained by the Junior Film Guild; Montreal, Toronto, Buffalo, Rochester and Syracuse, where Professor Sawyer Falk of the Department of Dramatics at Syracuse University presided. He is also to speak in Cleveland, Akron, Pittsburgh, Detroit, Toledo, Columbus, Cincinnati, Indianapolis, Louisville, Philadelphia, Wilmington, Baltimore, Washington, Richmond, Charlotte, Atlanta, Birmingham, New Orleans, Memphis, Nashville, Chicago, Milwaukee, Minneapolis and Duluth.

Romeo and Juliet will probably open in leading cities of the United States under the sponsorship of civic, cultural and educational groups as did the previous Shakesperian classic, Warner Brothers' *A Midsummer Night's Dream.* Plans are now under way for these sponsored openings.

Why The Bookmarks

Obviously *Things to Come* was a film too important to be ignored in the bookmark output of the month. It was chosen (see page 7) because of the unusual character of the novel from which the picture was made and because of the exceptional technical possibilities offered in the filming.

***Mr. Deeds Goes to Town* was an inevitable choice because it contains sure and excellent comedy with an undercurrent of sanity and commonsense. So, too, for that matter, do the connecting books.**

***Sutter's Gold* was selected because it presents a phase of history sufficiently vague in the minds of most people to offer an element of surprise, and yet valuable as background knowledge. Suspense and entertainment are also salient features of the film.**

***13 Hours by Air* deals with a subject of universal interest—life inside a passenger plane—yet has an angle of novelty in the treatment.**

4,000 Pupils Use Success Films In Ga.

Atlanta, Georgia, schools just closed a several-month's successful experiment in the use of the one reel character building films, *Secrets of Success*, as a part of the regular curriculum. Four junior high schools and one senior high participated in the experiment, which involved 80 groups and more than 4,000 pupils.

Once every fortnight the members of these clubs saw one of the films evolved by Dr. Howard M. LeSourd's Committee on Social Value in Motion Pictures, until 18 pictures had been seen. After the showing of each picture there was class room discussion of the fundamental character problem involved.

The experiment was inaugurated by Walter S. Bell, who is in charge of visual education and special services in the Atlanta schools, and had the hearty support of Dr. Willis Sutton, Superintendent of Schools, who is a former president of the National Education Association.

Since the films will be even more extensively used next year Mr. Roger Albright of the staff of the Motion Picture Producers and Distributors of America, Inc., who has been cooperating with the Committee on Social Values in Motion Pictures in securing the distribution and use of the films, went to Atlanta to confer with the teachers who are directly involved as to methods of utilizing them most effectively in classroom work. After a conference with the entire group Mr. Albright visited various individual classrooms and also attended a showing of six of the films at the O'Keefe High School and listened to the animated discussions which followed.

Innovations In Movie Exhibits Shown N. Y. City Federation

(*Continued from Page* 3)

Stills were presented from three other noteworthy impending productions—*White Angel*, to be produced by First National, based on the life of Florence Nightingale; *Green Pastures*, celluloid version of the famous stage success, and *Anthony Adverse*, both of which are to be filmed by Warner Brothers. More than five thousand clubwomen saw and admired these exhibits.

This new form of educational motion picture exhibit which proved so popular with the City Federation of Women's Clubs will probably be widely used throughout the country during the fall and winter season, exhibits being routed not only to state conventions and large local gatherings of clubwomen but also to Better Films groups and to classrooms and school assemblies.

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

PERIODICAL DIVISION
JUN 18 1936

Comment on Current
Films by Teachers,
Educators, Community Leaders

VOL. 2 JUNE 15, 1936 No. 10

Commencement Shows Value Films In Class

High School Commencement Exercises, based upon the theme "Visual Education", held June 4 in the auditorium of the Edison High School, Minneapolis, bore eloquent testimony to the effective program in behalf of motion picture appreciation which has been carried on for the past few years by the Better Drama League of that city, of which Mrs. George B. Palmer is president.

These were the topics of the Commencement essays: "Motion Pictures of Yesterday", given by Valentina Zeleniak; "Motion Pictures of Today", by Gilbert Lenz; "Motion Pictures in School", by June Berge, while the valedictory, by Peter Jacobsen, surveyed the whole field of visual education under the title, "The Educated Eye".

(*Continued on Page* 8)

Veteran Council Tells Activities

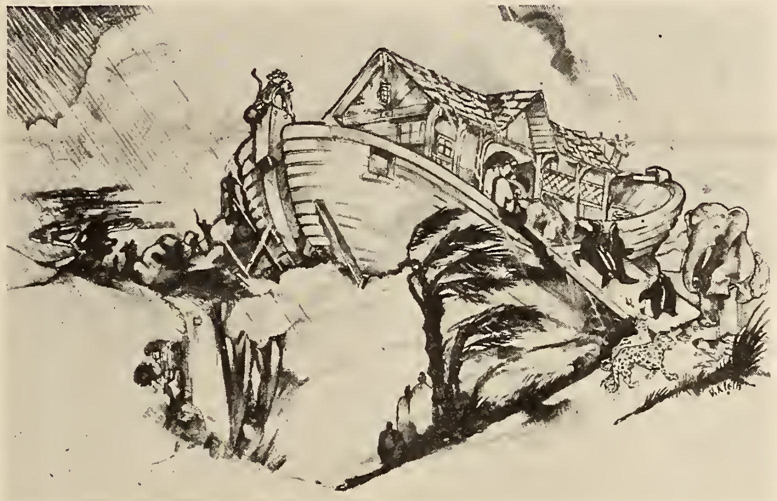
One thousand, ninety-seven pictures reviewed, 522 of them features and 575 shorts, constitute the 6-year record of the Better Films Council of St. Louis, Missouri, according to its report to the Triennial Convention of the Missouri Federation of Women's Clubs. Of the features the predominance was for the family, 231 being marked for family use, 133 for adults and young people and 158 for adults alone. In all that period there was only one picture that was not recommended for any audience and St. Louis theatres voluntarily agreed not to book it.

The Council has checked 3,020 films for family night and reports a decided increase in the number of these, 803 having been reported this year as compared with 619 in 1934.

Films Reviewed In This Issue

Reviewed in this issue are the following pictures: *The Amateur Gentlemen*, page 5; *Anthony Adverse*, page 4; *The Green Pastures*, pages 4 and 5; *Bullets or Ballots*, page 4; *I Married a Doctor*, page 2; *A Message to Garcia*, page 4; *Private Number*, page 4; *The Road to Glory*, page 4; *Show Boat*, page 4; *Sins of Man*, page 6; *White Angel*, page 6.

June Brings To The Screen Marc Connelly's Negro Classic



The animals march in "two by two" as the famous ark in "Green Pastures" is rebuilt for the screen.

From Shakespeare to the cotton belt moves the camera lens. This month brings us another epochal film, uniquely different in character but comparable in excellence with any of the most important pictures of the past two months.

It is Warner Brothers' *The Green Pastures*, based upon the successful stage play of negro life which was one of the six outstanding dramatic hits in a half century of American theatrical history. Groups of southern women were among the first to preview Marc Connelly's negro classic and their comments were all superlative. "Even better than the stage play," they characterized it.

And in fact, *Green Pastures* as a film has definite advantages over its stage prototype. Its angels, who incidentally wear wings made with infinite patience from hundreds upon hundreds of matched goose and chicken feathers, actually manage to fly on the screen, which

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N. Y. Federation To Start Several M.P. Study Groups

The New York City Federation of Women's Clubs, always in the forefront of motion picture activities, will inaugurate various sec-

(*Continued on Page* 8)

Fine Cooperation Shown By School And Theatre

Every one of the 3,500 pupils in the Evanston Township High School, Evanston, Illinois, has seen at least one motion picture this

(*Continued on Page* 2)

Arrangements Made To Obtain Stills

With the rapidly growing interest in motion pictures on the part of schools, libraries and women's clubs has come a corollary demand for motion picture stills to be used in illustrating discussions of current films.

To meet this demand the Motion Picture Producers and Distributors of America, Inc., have reached an arrangement with the exploitation departments of the various motion picture companies whereby desired stills may be ordered at fifteen cents per copy by addressing this organization at 28 West 44th St., N. Y. C.

For the benefit of motion picture study groups, however, the suggestion is offered that before following this procedure a contact be made

(*Continued on Page* 8)

D. A. R. Extends Film Program To The Orient

Across continents and oceans to as far away as China has extended the film program of the National Society of the Daughters of the American Revolution, according to the annual report of Mrs. Leon A. McIntire, chairman of the Motion Picture Committee. Mrs. McIntire advises that a joint committee, composed of 16 different nationalities, functioning under the general direction of the D. A. R. in this country, has been formed in China. Special children's programs are its chief objective. Since the committee began, improvement has been noted in the pictures shown and also in the advertising. One hundred and eighty school principals and 2,600 school teachers receive the monthly motion picture guide compiled by the chairman in Hawaii.

Report from chairmen in 46 states and the District of Columbia, as well as these more distant centers, indicate that there is a marked and steadily increasing improvement in the type of pictures shown in all these sections.

(*Continued on Page* 3)

"Dream" Shows Bard Pays On Screen

Shakespeare is box office!

That is proved conclusively by the success of Warner Brothers' *A Midsummer Night's Dream*, the first Shakespearian motion picture production to be shown at road show prices. In addition to 997 successful road show dates in this country, it has played a number of engagements in foreign cities and has been shown at popular prices following its road show running in metropolitan RKO theatres.

It has still about 90 bookings a week at road show prices and promises to set a new all-time high in returns from Shakespearian drama.

Oakland Sets Record

Film slides do not gather dust in the public schools of Oakland, California, according to the April issue of *School Management*. The circulation of 4,080 reels of educational films and 159,590 slides during the school year of 1934 and '35 is reported.

Adults Study Before Advent Romeo, Juliet

When *Romeo and Juliet* plays northern New Jersey cities in the fall it will draw an audience admirably equipped to appreciate the fine points of the film, both literarily and dramatically.

To get its members into the proper frame of mind for enjoyment of the Shakespearian classic the Intercommunity Film Committee of New Jersey, composed of film committees of Morristown, Summit, Madison, Chatham and Milburn, devoted its entire recreation period at the annual meeting to the discussion of *Romeo and Juliet*. Appropriately, the meeting was held in the Refectory of Drew University in Madison, a building in old English style, reminiscent of Shakespearian days, where a bountiful supper was served. After this the committee discussed the forthcoming film: the amount of research and authentication which preceded its making; the high standing of members of the production staff; the fidelity to type shown in the selection of characters. A reading of the play by by Mrs. J. Newton Davies of Drew University, a well-known Shakespearian scholar. followed.

The program was further enlivened by a costume presentation of the Balcony Scene by two Drew students, Fred Wiehe and Bertha McPeek.

The Intercommunity Film Committee will pass on its own enthusiasm and information to other residents of the communities it represents so that a Shakespearian revival of extensive proportions is to be anticipated when *Romeo and Juliet* is presented.

So successful was the program that a similar technique will be applied to other pictures which are regarded as of equal, or almost equal importance with the Shakespearian classic.

Fine Cooperation Shown By School And Theatre

(*Continued from Page* 1)

year free of charge.

The opportunity was made possible through fine cooperation between Clarence D. McBride of the faculty and the management of the local motion picture house, which agreed to admit 60 high school pupils free any Monday, Tuesday, Wednesday or Thursday afternoon. A list of local bookings was placed on the school bulletin board in advance and teachers signed up for motion picture opportunities for their pupils. Wherever study guides on the films to be seen were available these were read in advance. After the seeing of each film classroom discussion followed and the picture was rated as to artistry and ethical values.

WHAT'S NEXT IN HOLLYWOOD?

By Alice Ames Winter

When history is stupidly interpreted, it resolves itself into dates and dynasties. When it is truly told, it becomes a living introduction to people like ourselves, living, struggling, succeeding, failing— and here entertainment and education find themselves with a common borderland. Warner Brothers are planning a series of two-reel colored short pictures that they call "The American Parade," the first one of which is due for release on July Fourth and is called *The Song of the Nation*. It is the story of Francis Scott Key and how he came to write *The Star-Spangled Banner*. Then will come *The Louisiana Purchase*, *The Hoosier Youth* (boyhood of Lincoln); *The Fall of the Alamo*, *Patrick Henry*, *The Declaration of Independence*, *The Burr-Hamilton Duel*, *John Paul Jones*, *and Thomas Edison, the Wizard.*

Since *The Motion Picture and the Family* is keeping silent during the summer, it becomes rather a problem to do two-months' forecasting Usually studios are reluctant to release their finest products during the season when audiences are at their ebb, but this season the pressure of notables is so great that some of them have to squeeze through.

Probably no picture is going to be of greater interest to women than *White Angel*, the story of Florence Nightingale. At Warners' studio we watched Mr. Dieterle shooting some of its scenes in the disorderly crypt where the wounded lay, and we marvelled at the ideals, the quiet persistence and the skill with which he was getting his effects, every detail used to build a whole. "The Lady with the Lamp" should have been the name of this picture, for of course Miss Nightingale transformed the world of war hospitals, but unfortunately there were reasons why that title could not be used. Kay Francis, with her delicacy and reserve, is admirably adapted to the part of Florence Nightingale.

The summer will no doubt see *Mary of Scotland* on the screen. As in the group of outstanding pictures of today, no pains have been spared to make the technical and historical presentation match with the great cast of actors and the thrill of a dramatic tale. Mary is, of course, one of the great charmers of history. It must have been through her personality, for the pictures of her do not reveal her a great beauty. Katharine Hepburn, who plays Mary, has just that quality—flashes of beauty and an elusive charm that is more than beauty.

Fall will see the release of the Metro-Goldwyn-Mayer picture, *The Gorgeous Hussy, in* which Joan Crawford plays the part of the girl who in Andrew Jackson's administration overturned the plans of statesmen and politicians, changed the course of American history and was certainly both gorgeous and a hussy. Lionel Barrymore plays President Jackson, whose loyal and fatherly friendship for the girl caused such gossip and misunderstanding of the grim, righteous old man, and Robert Taylor (that new favorite lover of the screen) becomes the naval officer around whom another whirlwind circled. An interesting side result of the beautiful settings that Clarence Brown, the director, has created, is the reawakened delight in early American architecture, so that home and garden magazines are begging to "highlight" these pictures to help us appreciate the loveliness of our own colonial traditions.

The first of September ought to show you *Anthony Adverse*, one of the finest of all fine pictures, with a lovely, flowing story that is not episodic; with rare settings and rare acting in every part; with a flow of music by Korngold that plays all through its emotional stress and heightens it without intruding and with all the unsavory

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LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman

I MARRIED A DOCTOR

(*Warner Bros.*)

"Carrie, you can't run away from Main Street. There are too many of them. You'll run away from this place to bump smack into another. Everything you find here, you'll find everywhere else. Boston, San Francisco, Bloomingdale—they're all the same. Ugliness, meanness, bad manners, gossip. The faults that you find in this town are really just human nature. They'll never change." Thus spoke the doctor to his wife, Carol. But Carol did run away, back to Chicago. When she had gone people began to appreciate her. Carol's ideas for community improvement were

(*Continued on Page* 4)

Philadelphia Auspiciously Closes Season

Motion picture activities of the Philadelphia Federation of Women's Clubs and allied organization for the current season climaxed auspiciously with the April, May and June meetings, at which programs of especial interest attracted an unusually large attendance.

Four hundred and fifty-five clubwomen at the Arcadia International Restaurant late in April heard Mr Albert Howson of Warner Brothers who is known as the "ambassado of good will from the industry," give an intensely interesting talk on "Motion Pictures, the Eighth Art." Mrs. Arthur Goldsmith chairman of motion pictures for the Federation, introduced Mr Howson and the other guests in original verse.

At an open meeting at the Bellevue Stratford Hotel May 5 the Rev David C. Colony, who is an outstanding radio personality, gave a talk on "Sermons in the Movies," stressing the spiritual and ethica values of pictures.

On June 1, members of the grou attended a garden party and demonstration of the use of a portable talking motion picture machine at the home of Mrs. A Goldsmith, Penn Valley, Narberth At that time the members of th committee saw part of Mrs. Goldsmith's valuable collection of still which now numbers 8,000. Thes are loaned to schools clubs an other organizations to foster motio picture study.

The Federation's preview grou will function throughout the summer. Since last September it ha reviewed 75 features and numerous shorts and has raised a substantia sum of money for the Will Rogers Memorial which will be presente to Mr. Bob Lynch of Metro-Goldwyn-Mayer, chairman of the Fun in Philadelphia.

Reviewing Gives Holiday Diversion For S. I. Girl

Motion picture reviewing superceded in popularity all other vacation activities for members of th Junior Council affiliated with th Staten Island Better Films Counci during the recent school recess.

Each of the 16 members of th Council, of which Mrs. Edwar Gunnell is founder and chairman had an opportunity to previe pictures one day during the vacation. On four successive days Mrs Gunnell accompanied groups o four girls to metropolitan preview of films, giving them ample opportunity to discuss their viewpoint of the picture when the previe was over. Post-vacation motio picture activities were attacke with renewed enthusiasm as a result of this experience.

D.A.R. Extends Film Program To The Orient

(*Continued from Page* 1)

So great has been the extension of the activities of the committee, formerly known as the Better Films Committee, that it has been renamed the Motion Picture Committee. Its program now includes the study of the motion picture through study groups, through cooperation with schools by assisting in establishing photoplay appreciation courses in high schools, and through sponsorship of children's programs and the conduct of round table forums on motion pictures. With the active help and cooperation of D. A. R. groups, photoplay appreciation courses have been established in a part, at least, of the high schools in 18 cities, the motion picture chairman reports.

The west coast committee of the D. A. R. has previewed from four to seven films a week during the past season. Since September, 1935, when it was organized by the national chairman, the east coast committee has previewed over 100 features and 100 shorts. Mrs. McIntire has edited 250 pictures for the monthly publication of the organization and has prepared each month an article dealing with some outstanding phase of films.

Pupils Absorb Culture From Lord Fauntleroy

"Pretty fine, when you can see a good film and get an extra credit mark in school for doing it!" A comment something like this would undoubtedly be made by students of Topeka, Kansas, if they could become articulate about their recent experiences. Due to the generosity of Carl Kruger, manager of the Grand Theatre, all of them who wished to do so had an opportunity to see *Little Lord Fauntleroy* and get scholastic credits into the bargain. To all the boys and girls it was a delightful experience, but few of them realized how much knowledge of a prior historical and literary period they were absorbing subconsciously. The teachers did, however; hence the credit marks.

"To Help Cooperatively" Object Of Movie Council

"To help cooperatively, advertise and bring before the public pictures that can be cordially recommended both for adults and young people" is the motivation behind the recent organization of the Motion Picture Council of Hillsboro, Kansas, according to Mr. I. H. Balzer, principal of the Hillsboro Public Schools and secretary of the Council.

Young though it is, the new organization is already exercising considerable power.

Coming Films Hold Much Interest For Music Groups

A year of research on the little known musical masterpieces of the pre-Bach era had its culmination this week in fourteen uninterrupted hours of recording the impressive and brilliant score for *Romeo and Juliet.* Against a musical framework of his original compositions, Herbert Stothart, M-G-M composer and conductor, wove English madrigals, Georgian chorals and more than 200 major and minor works of Italian and English composers of the fifteenth, sixteenth and seventeenth centuries into the musical background. As a tribute to Tschaikowsky, the melodic theme from his *Romeo and Juliet Fantasia* has been included. This, according to Stothart, is the most beautiful expression and visualization of the love theme in the classic romance ever composed.

Boris Morros and most of the members of the Paramount Music Department will appear in a one-reel picture, titled *Melody Magic*, to be produced by the studio's short subject department. This picture will show how music is written for the screen and will include all of the activities of the music department from tap dancing routines to grand opera arias. Among those who will appear in the picure will be Ralph Rainger, Leo Robin, Sam Coslow and Victor Young.

Michell Leisen, who will direct *The Big Broadcast of 1937*, for Paramount, is in Philadelphia photographing Leopold Stokowski and his famed Philadelphia Symphony Orchestra for an important number in this musical. Two or three concert selections will be recorded and filmed with the most famous conductor in America and his musicians. Mr. Stokowski will come to Hollywood later in the summer for additional scenes.

"Third dimension" sound may be used for the five songs Shirley Temple will sing in *The Bowery Princess* and for the musical numbers in *Sing, Baby Sing*, now in production at 20th Century-Fox. Present sound recording devices use only one microphone, which gives a "flat" sound, as if a person were hearing with only one ear. Studio sound engineers are now working on a plan to record with two microphones, separated laterally just as the ears are separated. It is hoped to perfect third dimension sound in time for the music of these two pictures. "Third dimension sound", explains Eugene Grossman, technician at these studios, "would permit complete fidelity to the actual tones. A member of the audience could close his eyes while a character is talking or singing on the screen and know which way and when the character turned his face. This is impossible now with the flat recording system in use." The "third dimension" to sound is a phenomenon long known to psychologists. In the language of the laboratory it is bi-oral recording, such as the human ear affords. The present system is known as mono-oral.

Ann Ronell, the young song-writer who won fame for her compositions, *Three Little Pigs and Who's Afraid of the Big, Bad Wolf?* for Walt Disney, has been signed to write some of the music and lyrics for the next Gladys Swarthout picture, *Champagne Waltz,* which will go before the cameras this month at Paramount. This is to be a story of Vienna and its famous music halls, in which Miss Swarthout will play the role of a beloved singer of old fashioned melodies.

A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By MRS. WILLIAM DICK SPORBORG,
Chairman, East Coast Preview Committee

How often does one hear the complaint from people who are not informed at first hand about motion pictures that it is utterly impossible to find desirable films for Junior Matinees or for family consumption! The record of the past eight months refutes any such fallacious notions. Since the East Coast Preview Committee convened in October for the season of 1935-1936 a total of 158 family features has been reviewed by preview groups on the east and west coasts. No month of the past eight has seen the production of less than 14 family films which these groups could recommend. The months of December, February and April set a new high mark with 23 family films in the month's output.

In the face of figures like these, one can factually refute anyone who claims that American producers are not turning out films adapted to child consumption. Certainly 158 films a year are as many as the average child would be likely to see and there is no reason, save the carelessness or indifference of parents, why any child should *ever* see a picture not entirely suited to him.

However, the record of the past eight months is not noteworthy solely for the number of family films produced. It is quite con-

(*Continued on Page* 5)

Exhibit Stirs An Interest In Best Books

"The most useful exhibit we have ever had!" Such was the comment of one of the English teachers at the Seward Park High School on the lower east side, New York, after a survey of a display featuring films made from books which has been in place at the exhibit room at the school for the past five weeks. "It has set them to talking about books," she added.

Some of the devices used by Librarian Jerusha Meigs and the members of her Fifth Term English class to make the 3,500 Seward Park High School students book-movie conscious were original properties from such films as *The Crusades*, articles on the use of Technicolor and other motion picture processes, miniature models of scenes from *A Tale of Two Cities, The Barretts of Wimpole Street* and *Disraeli,* and tiny reproductions of movie lots, showing an oriental, a western and a tropical background and a background featuring conflict. The latter were made by the pupils themselves.

Treasure chests not only of Seward Park High School but of other high schools of Greater New York were ransacked to assemble material for the exhibit, which included among other things two complete amateur films, *Mopey and the Law* and *Penrod,* made by students of the Seth Low Junior High School in Brooklyn.

Every student who attended the exhibit received a list of 100 authors whose books have been filmed, together with the names of their 200 or more of these books and the caption—"Chosen by the Movie Makers for Their Films, Have You Read Them?". Each student also had an opportunity to participate in two contests which stimulated lively interest. The first offered an award to the pupil identifying the largest number of stills in a collection of 25 taken from recent outstanding films. A second award was offered for the most adequate list made up by any student of films made from books, in which 25 stars and feature players whose photographs were exhibited had taken part.

It is Miss Meigs' prediction that more motion picture study will come next year as a result of the enthusiasm awakened.

Canada Follows Example Of American Clubs

Following the example of women's clubs of the United States, the Ontario Federation of Home and School Clubs is now advocating the use of recommended lists of films throughout the province of Ontario. Local groups affiliated with the federation are urged to preview pictures, decide their age suitability and then give publicity to their recommendations.

Lessons From The Movies

(*Continued from Page* 2)

taken up and the men and women agreed that what she advocated would be excellent.

This picture portrays the narrow-mindedness, the smugness and the silly jealousies of a small mid-western town. No thinking person can see the photoplay without asking questions about himself and his community. It certainly ought to help us to see the pettinesses of our lives, but probably we are not big enough to recognize them even with this stimulation.

As the picture proceeds, one feels the futility of trying to make progress, the stupidity and selfishness of human nature, but the picture ends with a note of triumph. It is worth while to struggle and sacrifice for an ideal, for even though defeat comes, in the end the ideal will win.

A MESSAGE TO GARCIA

(20*th Century-Fox*)

This story has a distinct appeal because of its familiarity to most Amercians as an exploit of value and valor. It is based on history, but for picture purposes the imagination has greatly enriched the drama.

Elbert Hubbard eulogizes this feat in a way that inspires loyalty and achievement and the picture is true to these high objectives. Hubbard says:

"The man who, when given a message to Garcia, quickly takes the missive without asking any idiotic questions, never gets laid over nor has to go on a strike for higher wages. Anything such a man asks shall be granted — his kind is so rare that no employer can afford to let him go. He is wanted in every office, shop and store and factory. The world cries out for the man who can carry a message to Garcia."

BULLETS OR BALLOTS

(*First National*)

The title of this picture is most intriguing, and one is not disappointed in its appeal to a lazy and indifferent populace. Racketeers are preying upon helpless citizens to an amount estimated at fifteen billions of dollars. Individuals of high standing in the community are parties to the crimes. Only an outraged and organized citizenship can hope to crush the power of these parasites and gunmen.

The story of this picture is how one city rid itself of its racketeers. Johnny Blake took the assignment of getting the inside information and setting the trap. He did his work well, but his success cost him his life. All social progress seems to come through the willingness of individuals to sacrifice themselves for a worthy cause.

PRIVATE NUMBER

(*Fox*)

"They're trying to break up this marriage which they say is based on social inequality. It is based on social inequality. Your honor, I am not worthy of being Ellen Neal's husband." These were brave words for Dick, heir to millions, but most people would think him merely sentimental.

When can we, in this country and throughout the world, make character, culture and ability the mark of class and distinction rather than mere money? When will the values of the virtues outweigh the prestige of gold? Surely not as long as success is measured by a bank account and achievement by the possession of stocks and bonds.

SHOW BOAT

(*Universal*)

"Smile, Nola, smile" were the magical words by means of which the father turned his daughter's career from dismal failure to great triumph. It seems tragic that so many individuals encounter disaster when a word of encouragement might have brought success.

This pictures raises problems of fundamental loyalties. Her husband's defense of Julie, Julie's sacrifice for Nola and Nola's reinstatement of her husband who had forsaken her in time of need, portray qualities that command respect.

FILMS FOR THE PUPIL AND TEACHER

By SARAH McLEAN MULLEN

Head of English Department and Co-ordinator of Visual Education, Abraham Lincoln High School, Los Angeles; Author of "How to Judge Motion Pictures."

The end of the 1935-1936 season brings a wealth of screen material, widely varied as to type. Among these late offerings are many deserving of careful consideration. Some will prove more valuable to students and teachers upon a second viewing, when the mind is more alert to the particular effect or detail that one wishes to observe. They will also probably lead the student to the library, to another form of study of the stories depicted upon the screen. It has been the experience of the writer that a plan calling for first a viewing which is permitted to sweep one along emotionally, with little consciousness of technique, followed by some reading upon the subject, and then a second viewing for further consideration of the handling of the subject and for truer evaluation, is the best plan for real study of the qualities of a great motion picture.

THE GREEN PASTURES

(*Warner Bros.*)

The screen proves itself the master medium for the vivid presentation of the Southern Negro's conception of Old Testament Lore. Heaven becomes a place of festivity, of the joys that the negro knows and loves. God is a great man who walks the earth and talks to flowers and man and beast alike. While frankly humorous at times, the photoplay preserves the sincerity of the folk-attitude towards religion. It is a masterpiece of technical ingenuity, thought-provoking because of its realistic effects as well as its action. The cast consists entirely of negroes, most of them untrained in dramatic art. Rex Ingram, playing the part of De Lawd and also of Adam and of Hezdrel, proves himself to be a versatile and effective actor. Hall Johnson's negro choir, chanting the spirituals, coordinates the story and the mood of treatment with telling effect. The film is directed and photographed with rare skill and understanding.

ANTHONY ADVERSE

(*Warner Bros.*)

Carefully selecting the most significant incidents in the life of Anthony Adverse up to the time of his departure for America and uniting them into a consistent whole, provides a dramatic story for the screen. It emphasizes the theme of "Man controlled by Fate." Through a wide range of adventures, over many lands, carried through one thrilling episode after another in an arresting variety of incidents, Anthony Adverse reveals his life as one incredibly strange. Every one of the five main sequences firmly is rounded out through clever craftsmanship, each mounting to a strong crisis within its harmonious unit. Dialogue is limited to natural conversations; the love scenes are restrained but tender; the comedy merely highlights the more serious moments. As a result, the carefully delineated characters of Napoleon's era seem to be living before us. Anthony's struggle to achieve an integrity that will compensate for his lack of name is made vital through Fredric March's naturalness. Much of the charm of the picture results from the excellent musical scores, no less than from the remarkably fine acting and lavish settings.

THE ROAD TO GLORY

(20*th Century-Fox*)

The Road to Glory is a gripping story of rapidily ensuing episodes in the recent World War. Strongly acted, against a mass of other French soldiers, are the roles of a few individuals whom we come to know intimately—a group which serves directly under a valiant captain and a dashing lieutenant. Through the conduct of these men under fire we learn the stuff of which heroes are made—and like the girl whom both officers love, we ask "To what end?" The nerve-wracking scene of unending strain and ceaseless discipline as the men

(*Continued on Page* 6)

Club Chooses Film Of Month For Its Study

Besides general motion-picture-going and discussion of live aspects of current films, members of the Motion Picture Appreciation Club of the Technical High School in Springfield, Massachusetts, have chosen one film each month of the current winter for prolonged study and discussion. October and February were the busiest, for the club considered two "pictures of the month," both being of such merit that it seemed almost impossible to choose between them.

The schedule of films was as follows: September, *The Virginian;* October, *Diamond Jim* and *The Three Musketeers;* November, *Mutiny on the Bounty;* December, *Peter Ibbetson;* January, *A Tale of Two Cities*, which was the fourth Dickens production the group had studied, the others being *David Copperfield, Great Expectations* and *The Mystery of Edwin Drood;* February, *The Story of Louis Pasteur* and *A Midsummer Night's Dream;* March, *The Prisoner of Shark Island.*

In April the club began a preliminary study of *Anthony Adverse*, feeling that several weeks of consideration is not too long to devote to a picture as significant as this promises to be.

Following the study of *Anthony Adverse* will come a study of *Romeo and Juliet*, which will have its premiere in the fall at the time the schools reopen.

The Technical High group, which last winter attained considerable fame as a traveling unit presenting sample motion picture discussions for women's clubs and other junior motion picture groups, has continued its activities along that line this year. Pictures discussed before audiences have been *Diamond Jim, The Three Musketeers, Mutiny on the Bounty, The Story of Louis Pasteur* and *Peter Ibbetson*. Miss Elizabeth Bell of the faculty has accompanied the group when it has staged these discussions.

The discussion meeting on *Peter Ibbetson* was held at the Springfield Woman's Club house with members of the Springfield Motion Picture Council as guests. So much enthusiasm was aroused that it is reported that motion picture appreciation study groups will probably be introduced next year into the program of the recreation unit sponsored by the Works Progress Administration.

Stage Full Week Of Family Films

Mobery, Missouri, sets an excellent example for Film Councils throughout the country by having a full week of family films at Christmas time—an excellent feature, but equally appropriate for other school vacations.

A Clubwoman Chats Upon Family Films

(*Continued from Page* 3)

ceivable that 158 pictures might be released which children could see without ethical or moral danger and yet which would have no educational or artistic value. The preeminent feature of the past season, therefore, is not in the number of films adapted to family audiences but in the exceptional character of those films.

Fine Educative Values

For example, who could deny the educative value of pictures like *The Three Musketeers, A Tale of Two Cities, Scrooge, Little Lord Fauntleroy*, with its engaging presentation of American and English life in the Victorian era; *The Story of Louis Pasteur*, with its revelation of one of the greatest achievements in science; *Under Two Flags*, which offers a picturesque glimpse of life in the Foreign Legion; *Things to Come*, with its stimulating prophecy of the world of the future; the recently released *Dancing Pirate*, with its interesting depiction of the early days in California; *Show Boat*, with its glimpse of a particularly interesting phase of Mississippi River life and *The King Steps Out*, which will familiarize boys and girls from coast to coast with the engaging strains of some of the best known and best loved Kreisler music? Any one of these films will help to form a background of knowledge and culture for the youth of America. Wise parents will urge attendance at them as a means of stimulating imagination and literary enthusiasm as well as a desire for travel. Producers in any country in the world might well be proud of such a film output.

The virility of the films in question is worthy of note. All of us probably remember what a hue and cry there was on the part of the critics when the production Code Seal was adopted by the Motion Picture Producers and Distributors of America, Inc. They claimed that we were in for an era of milksop movies; that it was impossible to comply with the terms of the Code and still produce pictures that would have romance, charm, vividness and intellectual appeal. Films issued in the past eight months are an effective contradiction of that viewpoint.

Incidentally a new technique has just been developed which promises even a wider usefulness for educative films in the fall. A splendid exhibit of *Romeo and Juliet* which shows the historical source material from which the settings, costumes and properties in the picture were drawn, has been arranged and will be available for women's educational groups if desired for their meetings and study classes.

Speaking of family films, the current month is certainly not without its noteworthy contribution to that field. It has seen the completion of such films as *The Green Pastures* (Warner Bros.), based on Marc Connelly's stage play dealing with the negro concept of heaven, which had such a long run in New York and on the road; the most lavish production yet filmed of Edna Ferber's *Show Boat* (Universal); *Dancing Pirate*, Pioneer Pictures-RKO Radio), and *The Amateur Gentleman* (Criterion Film Prod.-United Artists), an engaging revival of the Jeffery Farnol novel which was so popular a couple decades ago.

Nor do these exhaust the family films of the current month, which are 20 in number: Besides those mentioned there are: *And So They Were Married* (Columbia), *Avenging Waters* (Columbia), *The Big Noise* (Warner Bros.), *Border Flight* (Paramount), *Bunker Bean* (RKO Radio), *The Clutching Hand* (Weiss), *Devil's Squadron* (Columbia), *The Golden Arrow* (First National), *The Harvester* (Republic), *The Mine With the Iron Door* (Columbia), *Nobody's Fool* (Universal), *The Singing Cowboy* (Republic), *Sins of Man* (20th Century-Fox), *Son o' Guns* (Warner Bros.), *Speed* (Metro-Goldwyn-Mayer) and *Three Wise Guys* (Metro-Goldwyn-Mayer).

For the convenience of parents who will wish to safeguard their children's film fare during the summer we are also appending names of family films issued within the previous three months, which will probably be shown in summer theatres, and are adapted to family and to juvenile consumption: *The Bohemian Girl* (Metro-Goldwyn-Mayer), *Boulder Dam* (Warner Bros.), *Captain January* (Fox),

(*Continued on Page* 6)

WHO'S WHO IN BETTER FILMS

Chicago has always had a prominent place in the film spot-light. It is the home city of Mrs. Richard M. McClure, who so recently closed a highly successful term as Motion Picture Chairman of the General Federation of Women's Clubs. It is the locale of the Better Films Council of Chicagoland which has presented one of the most consistently sustained and ably directed programs for the promotion of higher standards of film taste of any Motion Picture Council in the country. And it is the home of Mrs. Charles R. Holton, retiring Chairman of the Department of Motion Pictures of the Illinois Federation of Women's Clubs, who has, through her own varied activities in behalf of better films, made a deep impress upon the film consciousness of motion picture-goers in Chicago and throughout Illinois.

As Mrs. Holton describes herself, she presents "a fine example of one who came to scoff and remained, not to pray, perhaps, but to admire and to achieve an interest in the field of motion pictures which will long endure." When she was appointed Motion Picture Chairman for the Seventh District of the Illinois Federation of Women's Clubs, when Mrs. McClure, later to be General Federation Chairman, was the State Chairman of Motion Pictures, she had very little knowledge of or preparation for her new work. Her first task, therefore, was to inform herself regarding the history and growth of the motion picture. To her surprise and to her joy she found it a highly interesting and challenging subject. She discovered that many people, like herself, were amazingly uninformed concerning motion pictures. At once she inaugurated an active campaign to remedy this state of affairs. She sent many names for the mailing list of *Selected Motion Pictures*, secured chairmen in most of the clubs of her District, encouraged them to make friendly contacts with theatre managers and to study the problems connected with the production, distribution and exhibition of films.

After one year's experience as District Chairman she succeeded Mrs. McClure as State Chairman, following ably in the latter's footsteps.

Under her chairmanship, as under that of Mrs. McClure, five objectives were attained by the Motion Picture Department of the Illinois Federation. Accurate information was disseminated well in advance concerning coming films. The responsibility of the audience to patronize selected films and thus exert an influence upon community film fare was emphasized. Parents were urged to limit children's attendance at theatres and to accompany them when possible. (One of Mrs. Holton's favorite sayings is that "the 'no parking' sign in front of the motion picture theatres applies to children as well as to automobiles!") The use of visual education in club programs and in the schools was heartily advocated. Motion Picture Councils and committees were organized throughout Illinois.

Her current year's work began auspiciously in October with a cinema tea honoring Mrs. Thomas G. Winter, who brought the latest news from Hollywood. This was followed by an especially effective promotion program for *A Midsummer Night's Dream*. Through the efforts of the Better Films Council of Chicagoland a special school children's showing was arranged at which 100 orphan and crippled children were entertained as guests of the Council, and an Illinois Federation Day stimulating club-

(*Continued on Page* 6)

To Our Readers:

May I express my deep gratitude for your cordial responses to our request for suggestions as to improvement of content of *The Motion Picture and the Family* as well as for your generous praise of its usefulness? During the summer months, July and August, when issues are to be suspended, all your suggestions will be given due consideration and as many of them as are consistent with the physical limitations of our little publication and the budget available for this purpose will be incorporated in the fall issues.

Meanwhile, a happy summer vacation to all of you.

The Editor.

June Brings Negro Classic To Screen

(*Continued from Page* 1)

the angels in the stage production manifestly were unable to do.

In the stage production the procession of animals into Noah's Ark was rather limited, but in the film version there is every known kind of animal from aardvaks to zebras, not forgetting such specimens as the lowly angleworm. Hollywood and its environs do not boast any catfish, but genuine specimens were jerked from the muddy Sacramento River and transported 400 miles so that the pickaninnies could catch real catfish for one of the principal scenes in the picture.

Stage casts of any production are necessarily limited in numbers, but the screen has no such limitations. One hundred and eleven principals play roles of considerable importance in *Green Pastures* and many hundreds of extras are used to create the necessary atmosphere.

Sing Twenty-Five Negro Spirituals

Moreover, the famous Hall Johnson negro choir of 60 voices, a part of which appeared in the stage production of *Green Pastures*, was transported to Hollywood for the film. This choir sings no less than 25 far-famed negro spirituals as a haunting musical background for this exceptional film.

It is not always that authors are entirely satisfied with the transference of their brain children to the screen, but Marc Connelly has said of *Green Pastures*, "Those who liked it as a footlight show will like it as a picture. Personally, I think the picture is better."

Needless to say, *Green Pastures* will make its advent under the sponsorship of women's clubs, civic organizations and church groups throughout the United States. Pastors will refer to it in their sermons, teachers will draw ethical lessons from it for the benefit of their students, for *Green Pastures* has a simplicity, a richness of thematic material and an underlying philosophical soundness and sweetness that take it far out of the class of an ordinary film.

AVAILABLE STUDY GUIDES
NEW THIS MONTH

Anthony Adverse
The Green Pastures

Purchasable at 15c from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N.J.

OTHER GUIDES

***Fang and Claw*, 15c**
***Give Us This Night*, 15c**
***A Midsummer Night's Dream*, 15c**
***Little Lord Fauntleroy*, 15c**
***Mary of Scotland*, 15c**
***Mutiny on the Bounty*, 15c**
***Peter Ibbetson*, 15c**
***The Prisoner of Shark Island*, 15c**
***Preliminary Guide to Romeo and Juliet*, 15c**
***Seven Keys to Baldpate*, 10c**
***A Tale of Two Cities*, 15c**
Also *Prize Contest Guide*, 6c
***Sheet of Miniature Stills*, 6c**
***Things to Come*, 15c**

Purchasable from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N.J.

These Guides, issued at an earlier date, are likewise still available:

Anne of Green Gables, David Copperfield, Dog of Flanders, The Last Days of Pompeii, Les Miserables, Scrooge, Sequoia, The Three Musketeers, Treasure Island.

Lower prices for bulk orders of all guides.

A Clubwoman Chats On Family Films

(*Continued from Page* 5)

The Cattle Thief (Columbia), *Charlie Chan at the Circus* (Fox), *Colleen* (Warner Bros.), *The Country Beyond* (Fox), *The Country Doctor* (Fox), *Desert Gold* (Paramount), *Drift Fence* (Paramount), *Every Saturday Night* (Fox), *Everybody's Old Man* (20th Century-Fox), *F Man* (Paramount), *The Farmer in the Dell* (RKO Radio), *Follow the Fleet* (RKO Radio), *Give Us This Night* (Paramount), *The Great Ziegfeld* (Metro-Goldwyn-Mayer), *Heroes of the Range* (Columbia), *Little Miss Nobody* (20th Century-Fox), *The Little Red Schoolhouse* (Chesterfield), *The Milky Way* (Paramount), *The Moon's Our Home* (Paramount), *Modern Times* (United Artists), *Mr. Deeds Goes to Town* (Columbia), *The Music Goes 'Round* (Columbia), *The Mysterious Avenger* (Columbia), *O'Malley of the Mounted* (Fox), *One Rainy Afternoon* (United Artists), *Pride of the Marines* (Columbia), *Roaming Lady* (Columbia) *Rose Marie* (Metro-Goldwyn-Mayer), *Silly Billies* (RKO Radio), *The Singing Kid* (First National), *Sky Parade* (Paramount), *Sutter's Gold* (Universal); *Thirteen Hours by Air, Three on the Trail, Timothy's Quest* and *Too Many Parents* (Paramount); *Trail of the Lonesome Pine* (Walter Wanger-Paramount), *Treachery Rides the Range* (Warner Bros.), *Two in Revolt* (RKO Radio), *The Voice of Bugle Ann, The Unguarded Hour* (Metro-Goldwyn-Mayer), *Yellow Dust* (RKO Radio).

Films For Pupil and Teacher

(*Continued from Page* 4)

face almost certain death from enemy miners, picking ceaselessly below them, is one that should be shown wherever there is talk of war. It is a more challenging indictment of war than even some of the later episodes of greater action and heroic valor under fire. The characterization of every actor who speaks a line is made to stand out with distinct individuality through the excellent direction of Howard Hawks. The technical effects, the music and the photography are all notable.

WHITE ANGEL
(*First National*)

Another vivid biographical film brings us the story of the Angel of the Crimea, Florence Nightingale. It paints the inception of Red Cross nursing under the leadership of this gallant gentlewoman. Kay Francis in the name part gives a well-sustained and consistent interpretation of the intrepid woman who braved not only the cold and privation of the Crimea, but the insolent innuendo and violent enmity of the doctors of London. Touched by the vile conditions of the hospitals in the days of Queen Victoria, Florence Nightingale undertook, alone, to see that the sick and wounded should have proper treatment. By means of carefully directed scenes, we follow our heroine through the various essential episodes of her successful career. Again we see the useless waste of man power that accompanies war and we come to realize the love that England felt for the Lady with the Lamp, who heroically cut red tape for the sake of her sick and wounded. Particularly dramatic is the last scene in which Miss Nightingale recites the oath of service which has long since become the pledge of the trained nurse. The carefully executed settings and the carefully detailed furnishings bring an impression of reality to the various episodes.

SINS OF MAN
(*20th Century-Fox*)

The hero of this story is a man of no importance, a simple Tyrolean bell-ringer. Jean Hersholt, as a modern Job, gives a magnificent interpretation, consistent in detail of characterization from the days of his vigorous youth, throughout the years of his sorrows, to the end where he achieves happiness in a reunion with his long lost son. This last scene is a fine example of repression in acting and of well directed dramatic relief after a prolonged tension of suspense. The camera, rather than dialogue, tells the gripping story by means of superb photography. The music is especially notable.

WHO'S WHO IN BETTER FILMS

(*Continued from Page* 5)

woman attendance at the same film was held.

One of the outstanding projects of the year was a Christmas basket party given in all Chicago theatres for which club chairmen rendered valuable assistance in gathering the names of needy families and helping to sort and distribute the groceries contributed by theatre patrons.

Few motion picture chairmen have an opportunity to hear that gratifying cry of "author, author" as a result of the presentation of any of their histrionic works but Mrs. Holton has experienced it. Two playlets dramatizing the work of the Motion Picture Department of the Federation have been widely used in clubs throughout the country and won high commendation. One of these, called *The Fade-In*, attempts to bring a gradual increase in screen pictures from darkness to full illumination. The second playlet dramatizes the outline of motion picture work of the Illinois Federation and is called *The Motion Picture Department Unreels.*

A new project in Illinois this year was the compilation of a list of ten best photoplays of 1935 chosen from ballots sent in by Illinois clubwomen. Twenty-nine hundred lists of "best films" and favorite men and women stars were received and checked. Films chosen in the order of their popularity were: *David Copperfield, Top Hat, Mutiny on the Bounty, A Midsummer Night's Dream, Broadway Melody of* 1936, *Naughty Marietta, Ruggles of Red Gap, Roberta, Les Miserables* and *In Old Kentucky.* The ten women chosen were Ginger Rogers, Katharine Hepburn, Claudette Colbert, Shirley Temple, Norma Shearer, Irene Dunne, Jeannette MacDonald, Greta Garbo, Grace Moore and Joan Crawford. Among the men were Will Rogers, Fredric March, Charles Laughton, Clark Gable, Fred Astaire, George Arliss, Nelson Eddy, Dick Powell, John Boles and Wallace Beery.

In addition to her statewide duties Mrs. Holton has acted as Preview Chairman for the Better Films Council of Chicagoland, of which she is First Vice-President. Her work has included editing the previewers' questionnaires and preparing the copy for the monthly reports. She has also prepared a condensed rating of current films for publication in the official organ of the Illinois State Federation.

Hollywood In Person

By The Observer

Souvenir hunters are driving Harry Edwards, property man of the *Romeo and Juliet* company at Metro-Goldwyn-Mayer, to distraction. During the making of the picture he kept track of 2,894 separate items, ranging from sheep to a vase of rare Venetian glass worth many thousands of dollars. He has a record of never having lost a "prop." But members of this company are eager to keep props as souvenirs of the production. Norma Shearer has a 15th century toilet set of blue and yellow glass marked with a covetous eye. When Leslie Howard left for England he took with him all of his Romeo costumes and several 14th century silver chalices which had been brought from Italy. John Barrymore and Basil Rathbone want the rapiers and daggers they used in their duel and Edna May Oliver had ideas of claiming as her own an ancient viol d'amore used in the music recording until she discovered that the studio had insured it for $10,000. An extra offered to buy one of the real trees used in the Capulet garden but Director George Cukor had the idea first. He is using many of the trees and plants from the garden to landscape his new Beverly Hills home.

* * *

Stepin Fetchit, lying on his back in the sun between scenes for the Shirley Temple picture, *The Bowery Princess*, (previously called *Dimples*), has evolved a new philosophy of living which should bring balm to a troubled world. Lazily, he drawls, "Ah useta wuk so hard tryin' to entatain people that Ah almost had a nuvus breakdown. Then Ah begun to think. All Ah wanted to do was to do nuthin'. That's what we all of us wanna do —nuthin'. We keep doin' sumpin' all the time so we kin do nuthin'. It don't make sense nohow. So now Ah don't sing and dance no more, no time. Ah just tries to entatain people by doin' as nearest to nuthin' as Ah kin. It ain't so hard doin' nuthin'. Ah just relaxes and people laugh. That's all right with me. So long as people is happy an' laughing Ah got me a job—doin' nuthin'."

* * *

Chester Franklin, who will direct the nature drama, *Wilderness,* which Paramount is preparing, is having some amusing experiences finding just the right horse for the lead. Just now he is scouting about the northern part of the state with a camera man making screen tests of wild horses. Letters from all parts of the country have been forwarded from horse owners who have an animal they believe would be just the type. One man writes from Chicago that he has an eight-year-old horse, beautiful black mane and tail, nicely mannered. Aside from these and other attractive

(*Continued on Page* 7)

FASCINATING READING IS SUGGESTED IN THESE BOOKMARKS BASED ON CURRENT FILMS, PREPARED BY THE CLEVELAND LIBRARY

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"For never was a story of more woe
Than this of Juliet and her Romeo . . .
A pair of star-crost lovers."
—Shakespeare

This Famed Romance
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A Negro Heaven where the angels have fish fries and the Lord is a fatherly old man who walks among His people.

Negro Life, Religion and Song
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Green Pastures Spirituals, arranged by *Hall Johnson*
The Negro Sings a New Heaven, edited by *Grissom*
Book of American Negro Spirituals, edited by *J. W. Johnson*

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—David Grayson

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The Lone Winter, by *Greene*
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A Lady with a Lamp shall stand,
In the great history of the land."

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THE ANGEL OF THE CRIMEA

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Florence Nightingale, in "Heroic Lives"; by *Sabatini*
Life of Florence Nightingale, by *Cook*
The Lady with the Lamp, in "Eminent Victorians", by *Strachey*
Florence Nightingale, the Angel of the Crimea, by *Richards*
Florence Nightingale, 1820-1856, by *O'Malley*

THE CRIMEAN WAR

In Drama

The Lady with a Lamp, by *Berkeley*
Florence Nightingale, by *Reid*

In Story

Trumpeter, Sound! by *Murray*
Sebastopol, by *Tolstoy*
Between Two Thieves, by *Dehan*

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Hollywood In Person

(*Continued from Page 6*)

qualifications the owner reports: "He has an unusual disposition that few horses have. He has been used for two years on a milk wagon in Chicago and fears nothing."

How Life Began For Some Screen Celebrities

Many of the famous screen players of today had no thought of stage or screen acting when they shaped their early careers. Lionel Barrymore, for instance, went to Paris to study to be a painter after his years on the stage. Painting was to be his life, but fate ruled otherwise. Clark Gable had no idea of being an actor when he got a job in a tire factory in Akron. There, by accident, he met two actors, visited them backstage and thus was started towards stardom. Marlene Deitrich studied violin and hoped to be a concert musician. Paul Muni studied violin with the same idea. Nelson Eddy was a Philadelphia newspaper man covering baseball and hoping to become a managing editor; Charles Butterworth, too, was a newspaper man for years with no idea of becoming one of the screen's comedians. Helen Hayes, studying in a convent, intended to become a teacher. Una Merkel and Catherine Doucet entered the ranks of screen actresses from school teaching. Charles Laughton intended to follow his father's career as hotel manager. Jean Hersholt, with a Master of Arts degree, was a portrait painter of considerable renown before he became an actor. Frank Morgan started as a salesman. His brother, Ralph, began as an attorney and became a successful one before his client, Warner Oland, persuaded him to try acting. Lewis Stone studied to be an army officer and served as such in the Spanish-American and World Wars. He still holds a major's commission in the U. S. A. Officer's Reserve Corps.

What's Next In Hollywood

(*Continued from Page 2*)

elements left out. Really, in filming Anthony, the studio has achieved the impossible in uniting these various elements. And the producers were almost reduced to tears because so much of the loveliness had to be cut out to reduce its length from four and one half hours to two and one half. Yet we who did not see it in the studios will feel no disappointment, so much loveliness has been retained.

3500 Visit N. Y. Library Film Show

More than 3,500 people crowded the exhibit rooms of the Hudson Park Branch of the New York Public Library during the month of May, attracted by the opportunity to look back through the history of motion pictures as typified by the library's exhibit on *The Moving Picture as an Art Form.* Here at one and the same time they could see such contrasting items as stills of Mickey Mouse playing polo, a poster showing how Betty Boop was advertised to the Japanese public, art posters of films ranging from early productions like *The Birth of a Nation* to the ultra-modern films, stills of the early Westerns and beautiful color photographs of *The Dancing Pirate,* latest Technicolor release—not to mention the naive photography of the first motion picture to have a plot, *The Great Train Robbery.* Interest aroused by the exhibit was so great that it has been found necessary to continue it indefinitely into the summer.

Comments were most intriguing. Even people in the film industry came in confessing that while films make up their daily working hours this was their first opportunity to study the full panorama of the cinema's past.

Children who had came to the library to borrow a book or hear a story dropped into the exhibit room to see an original drawing of Donald Duck and stayed to boast of their acquaintance with Chaplin and other celebrities via the cinema and to examine stills of some of the most recent and valuable pictures based upon books or upon historical episodes.

Men found the technical side of the development of motion pictures of especial interest and found much to discuss in the succinct presentation of the story as it passed from stereopticon through peep-show, on to the screen with sound and color.

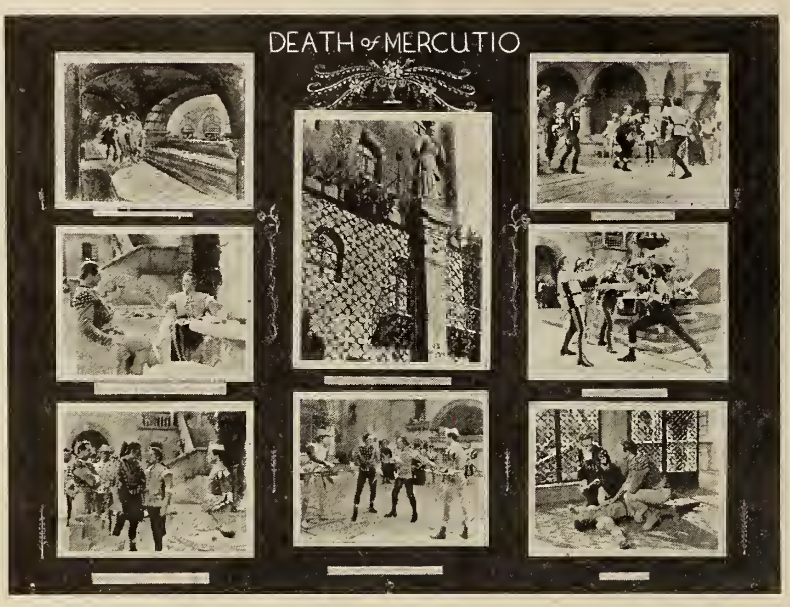
The exhibit discovered fresh interest in moving pictures. A school teacher who come down from the Bronx to see it said, "Seeing this material displayed in a comparative form has crystallized in my mind the richness and importance of this new art form."

Arrangements Made To Obtain Stills

(*Continued from Page* 1)

with the local theatre manager and an attempt made to secure from him stills of forthcoming pictures. Managers, particularly in communities where cordial contact with public relation groups is maintained through the friendly officers of a Better Films Council, are often glad to extend this service free of charge.

Exhibit Emphasizes Research In Making Of Film Classics



This photograph illustrates a new technique in film study. Scenes pictured are from MGM's "Romeo and Juliet." At upper left is the original sketch made by Cedric Gibbons for the scene. It was based on photographs of Veronese architecture and costumes. Right is the scene completed. In the center is the wrought iron grille enclosing the tomb of the Scaligers, Princes of Verona. Lower right shows how this architectural detail was worked out in the film. This is one of several research panels developed to aid in studying "Romeo and Juliet," especially designed for use in libraries and classrooms.

Commencement Shows Value Films In Class

(*Continued from Page* 1)

Leading up to this convincing evidence of how thoroughly Minneapolis pupils have been impregnated with a high concept of the value of motion pictures as a medium of education has been a consistent program of promotion of higher standards of community film taste, conducted by the Better Drama League. This has included special previews to which school faculty members, librarians and the editors of school publications, as well as representatives of the Board of Education, are invited; publication of a column in the principals' bulletin, advising them of forthcoming films of especial note, advertisement of especially worthwhile films through posters on school bulletin boards and distribution of motion picture literature.

N. Y. Federation To Start Several M.P. Study Groups

(*Continued from Page* 1)

tional motion picture study groups in the fall. A study outline has gone to all the district chairmen, each of whom has been asked to establish a class under her own leadership or under the direction of a leader whom she selects.

The proposed course of study includes the full outline of the history of motion picture development, the biographies of leading stars and directors and a critical evaluation of those qualities in photography, acting and direction which make for artistry.

The project was launched by Mrs. Willis P. Miner, motion picture chairman of the City Federation, as a result of a Motion Picture Conference on April 20 in which so much interest was manifested that the plan seemed feasible.

Why The Bookmarks

A film that marks an epoch in the history of Shakespearian productions, *Romeo and Juliet* was an inevitable choice for this month's list of film bookmarks (see page 7).

***Green Pastures,* also on this month's list, was selected because of the quality and the individuality of the play from which it was made, which lends itself to rich and varied reading.**

***White Angel* is a happy choice because it films the life story of a woman who was a heroine famous for her self-sacrificing service to humanity and because of the wealth of interesting books connected with the historical era in which she played her role.**

***The Harvester* was chosen because it not only offers connecting books that are interesting, but also that are refreshing because, like the film, they present a wholesome picture of life in a small community, made glamorous by romance.**

Commencement Program Built On The Movies

A whole Commencement program based on motion pictures will be the novelty offered by the graduating class of Langley High School in Pittsburgh on June 25. The exercises will take the ultra-modern form of a panel discussion, with Katharine Kohl as leader. The fifteen other participating students will be: Margaret Reed, Mary Weitershausen, Pauline Musico, Edward Leder, Margaret Midgley, Carolyn Frank, Harry Reitze, Charles McAdams, Robert Brooks, Olivia Yost, Howard McCartney, Edith Hartner, Ray Sontheimer, David Whitmarsh, Edna Palmer.

Each student will have a minute to a minute and a half to answer such questions as these: 1. How old are motion pictures? 2. How important are movies in the life of the average high school pupil? 3. Upon what basis does the average pupil choose the movies which he attends? 4. How may a pupil improve his choice by proper shopping for his movies? 5. How may a pupil increase his enjoyment of motion pictures? 6. What are the general themes of present-day motion pictures? 7. What are the major goals of character in pictures? 8. How well does the newsreel measure up to its ideal of dissemination of news? 9. What effects have motion pictures upon youth? 10. By what standards may a pupil learn to evaluate critically the motion picture which he attends? 11. What educational forces are teaching better appreciation of movies? 12. What actual progress in the use of films and projectors is there in Pittsburgh schools? 13. What methods of publicity of motion pictures are used to exploit the public? 14. How may better standards for advertising be set up? 15. What improvements in the motion pictures may we hope for in the future? 16. What part may a high school pupil play in this improvement?

The purpose underlying the program, according to the teacher, Miss Ada C. Park, is to "awaken the public to the present-day status of the films and to encourage the best use of the cinema for enriching life and upbuilding right ideals and character."

"Revival" Night Liked At Dorset

A request Revival Night, at which patrons select their favorite picture, has become a regular Friday night feature at the Dorset Theatre, Broadway and 147th Street, New York City. The project was developed as a result of the friendly relationship between Mr. John W. Cuiton, Jr., the theatre manager, and the Washington Heights Motion Picture Council. One revival feature is presented each Friday, the picture being chosen by vote.

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A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

Comment on Current
Films by Teachers,
Educators, Community Leaders

SEP 28 1936

VOL. 3 SEPTEMBER 15, 1936 No. 1

FILM CONTESTS STIMULATE CULTURAL ACTIVITY

Students Off For College

Three high school students in widely separated sections of the United States will enter college this fall with the happy assurance that they need not worry about expenses for their freshmen year. They are Bonnie Bump, 15 years old, of Loyalton High School, Loyalton, California, Mary Eleanor Drum, 17, of Notre Dame Academy, Cleveland, Ohio, and Elden Janke, of Topeka High School, Topeka, Kansas, prize winners in the Cecil B. DeMille *Crusades* contest.

Miss Bump and Miss Drum submitted essays on *The Crusades in History* and *Richard the Lionhearted in Fiction and Photoplay*, respectively. Mr. Janke's entry was a handmade wooden horse decorated with the trappings of the period of the Third Crusade.

A noteworthy list of judges representing such varied fields as

(*Continued on Page* 3)

Modern Film Trends Shown In Course

The most up-to-date aspects of motion-picture-making will be featured in the course on *The Motion Picture*, its *Artistic, Educational and Social Aspects*, to be given at the School of Education of New York University this winter under the direction of Associate Professor Frederic M. Thrasher.

The elaborate research processes now developed to the fullest perfection by which great classics and historical films are authenticated, the development of the animated

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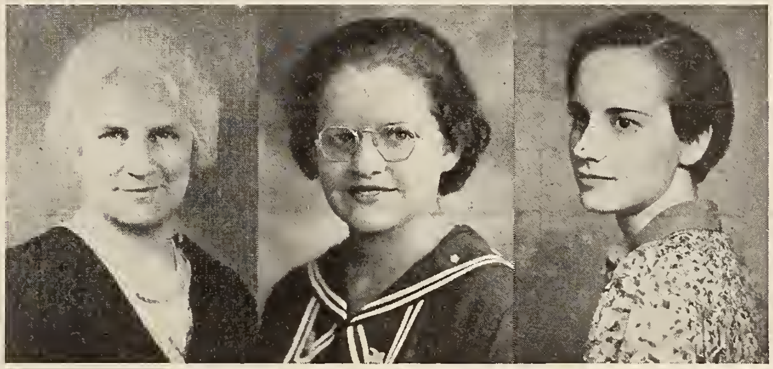
Films Reviewed In This Issue

Back to Nature, page 6; *Charlie Chan at the Race Track*, page 7; *China Clipper*, page 7; *Earthworm Tractors*, page 7; *Educating Father*, page 6; *The General Died at Dawn*, page 2; *Green Pastures*, page 3; *Hearts Divided*, page 6; *Lost Horizon*, page 2; *Mary of Scotland*, pages 2, 3 and 6; *Mr. Cinderella*, page 7; *My American Wife*, page 6; *Nine Days a Queen*, page 2; *Our Relations*, page 7; *Piccadilly Jim*, page 7; *The Road to Glory*, page 3; *Romeo and Juliet*, pages 2 and 6; *Song of Love*, page 5; *Two In a Crowd*, page 7; *The White Angel*, page 5; *White Fang*, page 6.



Winners in "Tale of Two Cities" Contest—Left: Gertrude E. Martin, Wichita; Centre: Mary Cecile Mink, La Crosse; Right: Dorothy Welch, Clinton, Iowa.

Hunter Starts Picture Course

With the opening of school in September, Hunter College in New York City joined the long procession of institutions of higher education which are making motion pictures part of their curriculum.

With the cooperation of the Motion Picture Producers' and Distri-

(*Continued on Page* 5)

Bookmarks Rouse Interest In "Mary"

Distribution of 10,000 bookmarks on *Mary of Scotland* by the main Carnegie Library in Pittsburgh, while the film was playing in that city, made an equal number of thousands of book-lovers history-minded. As elsewhere, an exhibit of research stills on *Mary of Scotland* stimulated great interest.

FILMS FOR THE PUPIL AND TEACHER

By SARAH MCLEAN MULLEN

Head of English Department and Co-ordinator of Visual Education, Abraham Lincoln High School, Los Angeles; Author of "How to Judge Motion Pictures."

Editor's Note: *Because the first issue of "The Motion Picture and the Family" so closely parallels the opening of the school year, Mrs. Mullen has devoted her department this month to a survey of the films, either now completed or in the last stages of production, which clever teachers will utilize in their classrooms in months to come. In successive months her department will deal, as it did last year, with films of the current month which are of particular interest to motion picture appreciation classes and will also convey suggestions for their use in the classroom or motion picture appreciation club.*

A new semester of school and a new season of motion pictures! Fortunately for the progressive teacher, they can be made to function together. Motion pictures are fast becoming recognized as an educational agent and the subject of motion picture appreciation is being established as a part of the curriculum in most of the leading high schools.

In some schools the subject is taught as a separate elective course for a full quarter or even a semester; in others, as a part of a course in modern cultural appreciation that includes the radio, the newspaper, motion pictures and current literature. In still others, motion picture appreciation is made a definite unit of two to ten weeks for inclusion in an English or a Social Science course. Sometimes the matter of motion pictures is brought into a course only incidentally, as in dramatics, public speaking, debate, composition and journalism courses. And again, it is the core

(*Continued on Page* 2)

MGM Winners Go To Europe

Contest winners seem to hold first place in the motion picture news of the month.

Tomorrow, when the steamship Normandie departs from New York, occupying first class staterooms on the palatial liner will be a high school student, a college student and a school teacher, all enjoying their first trip to Europe. They are winners in the nationwide contest instituted by Metro-Goldwyn-Mayer in connection with its last season's production, *A Tale of Two Cities.*

Winner in the high school section is seventeen-year-old Mary Cecile Mink, Aquinas High School, La Crosse, Wisconsin; winner in the college group, Dorothy Welch, twenty-one year old student at St. Clair College in Clinton, Iowa; and winner in the contest open to the general public, Gertrude E. Martin, teacher in the North High School in Wichita, Kansas. They constitute three out of 152,000 motion picture patrons of all ages and ranges of interest who participated

(*Continued on Page* 4)

Youthful Film Taste Shown At Columbia

The soundness of the reactions of boys and girls of high school age towards current film fare has seldom been more convincingly demonstrated than in the exhibit of illustrative material on the educational film, the entertainment film and the radio, which was held July 20 to August 1 in Teachers College Library, Columbia University. Easily one of the most interesting phases of the exhibit, which was in charge of Professor Fanny Dunn and Miss Eleanor Dye, Library Assistant in

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More Exhibits Planned

Photoplay appreciation clubs and other agencies which have made good use of the research exhibit on *Romeo and Juliet* will be happy to hear that similar exhibits are contemplated for *The Good Earth*, Metro - Goldwyn - Mayer; *Maid of Salem*, Paramount; *Anthony Adverse*, Warner Bros., and *Danton*, Warner Bros.

Films For The Pupil And Teacher

(*Continued from Page* 1)

activity of some club or extra-curricular group. Whatever may best serve the needs of the individual school—that is the way to introduce the subject to the students.

The primary purpose of a motion picture appreciation course is to help young people to establish discriminative standards so that they may choose for themselves the best pictures. Several types of education will find their way into the lessons, besides those that deal directly with motion pictures. Art, dramatics, history, literature, geography, sociology, speech, science, and of no less importance, consumer and character education, all have a part in the course. The subject has great possibilities and wide interest.

Teachers of classes in motion picture appreciation should learn to make their plans early in the term, so as to take advantage of advance news, publicity and reviews. They may make their plans so as to include a wide variety of photoplays, to concentrate on one type, or even to study carefully but one photoplay. They may make their groupings according to subject matter and use the content to supplement or to coordinate with other class work. It all depends upon the needs and possibilities of the class. Regardless of the plan chosen, each student should see one at least of the plays to be studied, after careful preparation, and each student should have a part in the class study that follows the viewing of the picture.

Shakespeare in Films

Almost any advanced class that has Shakespeare as a part of its course will find pleasure in several plays now ready or in production dealing with his dramatic works or the era in which he lived. *Romeo and Juliet,* produced by Metro-Goldwyn-Mayer, is ideal for classroom use because the script is available in published form. Posters are being sent to the larger city libraries and current magazines contain many articles regarding the picture or Shakespeare on the screen. The picture itself is, of course, an excellent example of authenticity, beauty and lavishness in mounting, of skilful direction and of rare artistry in performance.

RKO Radio's handsomely mounted picture, *Mary of Scotland,* based upon Maxwell Anderson's play, while not entirely accurate historically, nevertheless gives a fine picture of Shakespearian times and of the background of court intrigue against which he worked. So, too, does *Nine Days a Queen,* produced in the actual historical locations by Gaumont-British. It tells the story of tragic little Lady Jane Grey, a queen against her will. The buildings and living conditions, the manners and customs of the past and the characters are made to seem very real. And especially is youthful Nova Pilbeam worth noting for her charming sincerity in the leading role. Another Shakespearian photoplay shortly to be released is *As You Like It,* with Elizabeth Bergner in the part of Rosalind. As *Catherine of Russia* she won recognition in America as one of the finest actresses on the screen, so it is safe to predict a notable performance from her in this Shakespearian comedy. Then, too, *Midsummer Night's Dream* will be more generally available, and *Julius Caesar* is planned, with Ronald Colman in the name part. It is even being whispered that we may have *Hamlet* on the screen.

Pictures on China

Suppose a class is interested in China. Already released is *The General Died at Dawn,* a Paramount picture depicting present-day conditions. A provincial warlord uses every means, fair and foul, to obtain the funds raised by his rival to overthrow him. The picture is elemental in its emotions, bloody and sinister in action, but none the less representative of conditions that China is seeking to overcome at the present time. *Song of China,* produced in China by native directors and actors and introduced into our country by Douglas McLean, gives another phase of Chinese life, the conflict between the family ideals of the preceding generations and the growing independence of the new. *The Lost Horizon,* a Columbia picture directed by Frank Capra, deals with the southeastern provinces of China and with Thibet. Daring feats of modern aviation are brought into strong contrast with the inviolable customs of an ancient lamaserie. Touches of mysticism and romance likewise depict the conflict between the East and West.

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A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

Another summer holiday over and the zealous thousands who interest themselves so effectively and usefully in the progress of family pictures back again and ready for work! What a summer it has been for most of them, full of varied and delightful experiences far away from the routine of club life. Yet I venture to say that most of them happily anticipate renewing their contact with the film world, previewing pictures, gauging them for audience suitability and making out selected lists as guides to week-end and family programs.

Huge Summer Audiences

If my own experiences are any criterion, this summer has been different from other summers, and the contact with theatres and the motion picture has not been so abruptly broken as it has been many times previously when we have gone to the country or the shore. I base this conclusion upon the huge audiences I noted whenever I was in a motion picture theatre this summer. (You see I, myself, have caught the habit of summertime movie-going. I am curious and interested to know what new experiments are being attempted on the screen and how those epic productions which we have heard of during the winter and which are launched during the summer season have actually turned out.)

And so when I have seen these big audiences this summer in the United States and Canada I have said: "It must be the caliber of the pictures which has brought them. Even sultry weather and the lure of the sea breezes does not keep them away."

Fine pictures there have been during the summer which few of us were willing to miss—*Green Pastures, Anthony Adverse, Romeo and Juliet, Mary of Scotland.* The preliminary list of the Motion Picture Producers indicates that this high production standard will be kept up during the winter months. If one invades the realm of family pictures alone the list is mighty encouraging. During the coming winter we are to have *Adventures of Tom Sawyer* by Mark Twain, filmed with all the latest and most novel devices that photography, expert direction, up-to-date mechanical devices can bring to the screen; *The Charge of the Light Brigade,* with a thrill for all the adventurous; Kipling's *Kim;* Helen Hunt Jackson's *Ramona,* Mark Twain's *Prince and the Pauper;* Gary Cooper and Jean Arthur in *The Plainsman.* What a rich field teachers and librarians will have for stimulating the young idea, with pictures like these in prospect! Sometimes I wish I might turn the clock back, because I grew up in a day when there were no film productions to supplement the rather dry teaching of classics in my classrooms.

An Interchange of Problems

Now that we are all ready to gather for work again, we members of Better Films groups all over the country, I am wondering if we might not make this column in a greater measure than ever before an interchange of problems and of counsel. When your Better Films Council evolves some interesting idea won't you write in and tell us about it so that we may pass on the information to others? And if a problem arises in your community—inability to secure the right kind of pictures for family programs, failure of school authorities to cooperate in starting photoplay appreciation classes, lack of library interest or service, write and tell us what it is. Perhaps some member of the East Coast Preview Committee will be able to help you find a solution if I can't.

Every month I shall have in this column, of course, the latest information about family pictures, but I should like to make it far more than a department for the dissemination of information. I should like to make it the medium

(*Continued on Page* 6)

Council In N. Y. Begins Fall Program

A coordination of the film interests of 125 community and cultural organizations in New York City is the aim of the Metropolitan Motion Picture Council, organized last spring and just inaugurating its active film program for the fall season.

The Council is launching projects unprecedented in elaborateness in metropolitan circles.

It plans to recommend films on an audience suitability basis just as film councils do in smaller communities. It will begin in October the publication of a bulletin to be known as the *Metropolitan Motion Picture Digest,* which will serve as a clearing house for motion pictures for the New York metropolitan area. In this bulletin will be published lists issued by the various preview groups.

The bulletin will also contain an announcement of events of interest to those who make motion pictures an avocation, including conferences, conventions, film exhibits and special film showings. It will devote considerable attention to exceptional films and will also present brief digests of books and newspaper and magazine articles dealing with motion picture topics. Information on motion picture equipment and its use will also be available. The Council will actively promote the organization of photoplay clubs in the schools.

On the Board of Directors are members of such organizations as the following: New York City Board of Education, National Council of Teachers of English, New York Public Library, Russell Sage Foundation, International Federation of Catholic Alumnae, Child Study Association of America, National Education Association, Museum of Natural History, Federal Council of Churches of Christ in America, and Young Men's Christian Association.

Groups Are Opposed To Double Features

Results of the poll on double feature billing, conducted through the summer months by Warner Brothers, seem to bear out the long-standing contention of Better Films groups that the dual feature is not popular.

Four out of five people who responded to the poll did not favor double feature billing, according to the Warner Brothers announcement.

Opinions were sought from 1,000 clubwomen, from editors, critics and readers of approximately 2,000 daily newspapers and from representatives of more than 100 collegiate publications. While the information from the Warner poll has been made available to the public, no decision has as yet been reached as to whether the local motion picture theatres will abolish the double feature.

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Baltimore School Films "Silas Marner"

It is no unusual thing for photoplay appreciation classes to try experiments in motion-picture-making nowadays, but it has remained for the Drama Club of the Park School of Baltimore to produce one of the most elaborate films yet made by a school group.

This was a full length silent film based on George Eliot's novel, *Silas Marner*.

Although in the 25 years since the Drama Club of the Park School was organized it has given many noteworthy stage productions, *Silas Marner* marked its first invasion of the world of the silver screen.

Decide to Film Novel

When the students decided to attempt a motion picture the initial proposal was to film some dramatic incident in 300 to 400 feet of celluloid and they were requested to submit scenarios with that in mind. Of the five submitted, however, one on *Silas Marner* was easily the best and the filming of a full length novel was therefore considered inevitable.

Teachers Become Experts

A 16mm. equipment was promptly borrowed from a parent. Miss Sarah Putnam, head of the English Department, became over night a motion picture director and Mr. Harrison Tompkins of the Industrial Arts Department a cameraman. They, and the 45 students who were cast for roles in *Silas Marner*, or for such important functions as property man, camera man's assistant, script clerk, etc., began the study of the mysteries of silent acting and the digestion of such technical terms as "dissolve," "fade-in," "location" and "close up."

Eighteenth Century Atmosphere

The first problem seemed to be the creation of an eighteenth century atmosphere. A church and some stone houses which could be utilized in the film were found at Oella. A basement near Pikesville provided an interior for Silas's house. A fireplace where he could conceal his money was located on Maryland Avenue. Trunks were ransacked for great grandmothers' costumes and for properties of the eighteenth century.

As there could be no outdoor stage sets the club had to wait until the first snow fell on Park School campus to portray Molly's death. Summer and fall scenes, also, had to be taken at the proper season of the year and the whole film assembled when a cycle of seasons had passed.

The completed production won the high commendation not only of members of the faculty, but of outsiders who were invited in to see the finished product, and is generally conceded to have been an important project fully parallel with the philosophy of the school, which is committed to the theory that one learns by doing and that living and scholarship go hand in hand.

When Visitors Come To Hollywood Lots

Summer vacations these days brings scores of teachers and librarians to Hollywood. Mrs. Ina Roberts, publicity director of the Cleveland Public Library, and her son, Dave, examine a "sound boom" at M-G-M Studios

Scholarship Students Off For College

(*Continued from Page* 1)

sculpture, history, art, literature and education, selected them. They were: George Grey Barnard, sculptor, New York City; Captain John G. Bradley, director Division of Motion Pictures, National Archives, Washington, D. C.; F. Trubee Davison, president, American Museum of Natural History, New York City; Cecil B. DeMille, producer of *The Crusades;* Lee F. Hanmer, director, Recreation Department, Russell Sage Foundation, New York City; Geroge W. Kittredge, president, Board of Trustees, Yonkers Country Day School; Harold Lamb, author, technical adviser for Cecil B. DeMille on *The Crusades*, Paramount Pictures Corporation, Hollywood, California; Mrs. James F. Looram, chairman, Motion Picture Bureau, International Federation of Catholic Alumnae, New York City; Mrs. William Dick Sporborg, chairman, East Coast Preview Committee, Port Chester, New York; Will S. Taylor, chairman, Department of Art, Brown University, Providence, Rhode Island, and Maurice R. Teshnor, editor and publicist.

Offers Fine Illustration

The contest offered an extremely fine illustration of the value of present-day motion pictures, both as an educative factor and as a medium for increasing the cultural interests of the younger generation. Thousands of high school students, inspired by the offer of a $500 scholarship to be deposited to the credit of the winner in the college of his or her choice, participated. As an incident to the preparation of their essays and visual exhibits they visited libraries and museums in search of historical source material, and read hundreds upon hundreds of pages of history and biography which might never otherwise have come to attention.

Through the research involved, a foundation was laid and an enthusiasm created for wide historic study which cannot fail to have a pronounced influence upon their future intellectual development.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman.

For the third year I have been asked to present reviews of current pictures from the point of view of their value in helping individuals to think through the problems of everyday living. No one suspects that people go to the movies to be improved—everyone goes for entertainment—but the experiences of life cannot be broken into segments. While we are working we are being entertained; while we are being entertained we may be working out a more wholesome philosophy of life.

When I began to write these reviews two years ago, a number of people discouraged me by saying: "There are only a few themes and traits that motion pictures present. You cannot possibly find pictures that are different enough, month after month, to make it worth your while." As a matter of fact, however, six or eight reviews have been sent in each month, and no complaints have come to me that there is repetition. The range of problems presented and the variety of treatment have made my task easy.

The purpose of the reviews, however, is not so much to serve individuals as it is to provide some suggestions to teachers and leaders in schools, churches and social agencies as to how pictures may be used as a basis for discussion. As constructive thinking on personal and social problems is stimulated, a strong basis is being laid for growth in character and the development of a better social order.

THE GREEN PASTURES
(*Warner Bros.*)

Religion lies deep in the emotions of mankind. Its expression varies with the culture of the people. Reverently, and with all the beauty of imaginary concepts, the religion of the negroes is here presented.

The negro spirituals form a beautiful background for the Biblical stories. With naive simplicity the reality and humanness of God, His traditional ethical demands on the people and the literal interpretation of Biblical folk tales are attractively and forcefully presented.

The religious and emotional appeal of the picture is not counteracted by a modern, philosophical point of view. One feels anew the vitality of religion as a motivating force in the hearts of mankind.

MARY OF SCOTLAND
(*RKO Radio*)

Motion pictures can give a sense of reality to history that cannot be attained in any other way. Months, perhaps years of study, enable great actors and actresses to interpret historical personalities with an accuracy and vividness that bring to the mass of people personal acquaintanceships with them. The depth of one's culture lies in no small way in the breadth of his appreciative contacts, which should be timeless.

Why is this picture important? Because one is impressed again with the disastrous results of religious bigotry and prejudice, the devastating effects of jealousy and intrigue, the heartbreaks which the will to power entails and the everlasting appeal of the day when people will live and let live, when each will be interested in the welfare of all without attempting by force to make others think and feel and act alike.

THE ROAD TO GLORY
(20*th Century-Fox*)

"The road to glory leads but to the grave" is an old saying, and this picture tells anew the familiar story. At a time when war clouds hang low over the whole world this film should serve as a forceful reminder of what war really is.

The picture raises the question of the "why" of war, but presents only bewilderment on the part of

(*Continued on Page* 5)

Mrs. Emrich To Lecture About Films At N.Y.U.

Numbered among the most important of the motion picture courses for adults to be given this season will be the series of lectures by Mrs. Jeannette W. Emrich, visiting lecturer of the Division of General Education of the New York University. Stimulatingly titled "The Social Influence and Leisure-Time Values of the Motion Picture," this course will be composed of 15 lectures which will not only survey the development of the motion picture but also appraise its influence and outline its educational importance for the home and school, with special emphasis upon the development of standards of critical appreciation which tend towards intelligence in the selection of one's film entertainment.

A few of the many topics of discussion which will particularly appeal to the socially-minded are "Social Influence of the Motion Picture"; "The Motion Picture as a Determinant of Ethics and Moral Concepts; Its Use in Character Education"; "The Motion Picture in American Culture." Mrs. Emrich will also cover the sources of screen material and the technique of writing, acting and directing motion pictures.

Her background of study at Pratt Institute, Columbia and Boston Universities and Hartford Theological Seminary and her experience as leader of a number of Motion Picture Study Institutes, and also as a member of the staff of the Community Service Department of the Motion Picture Producers and Distributors of America, give her unusual equipment for conducting such a course.

MGM Winners Go To Europe

(*Continued from Page* 1)

in the contest and so had their interest in classic literature stimulated. Some of the contestants entered essays which compared the screen version of *A Tale of Two Cities* with the novel. Others analyzed the qualities of the photoplay. Still others cited stories of self-sacrifice chosen from history which compared with the story of Sydney Carton, principal character in the photoplay. A further group prepared illustrated notebooks made up from miniature stills of the more striking scenes in *A Tale of Two Cities*, which were furnished by the producing company.

One thousand local contests in as many communities set many thousands of students to exploring for the first time the pages of Dickens. James Madison High School of Brooklyn scored first place with 5,000 entries.

Not only did the contest stimulate much interest on the part of the reading and picture-going public. It also won many hearty expressions of approval from the teachers of the participating students.

WHO'S WHO IN BETTER FILMS

Back in the days when a William S. Hart Western was considered the ideal motion picture fare for children Mrs. Paul Griswold of Milwaukee made her debut in the Better Films movement. The place was Chicago; the year 1923. Mrs. Griswold's function was to head a committee which was sponsoring a series of children's matinees—a decided innovation for that day and place. A cooperative theatre manager permitted the members of the women's club to select the films and act as chaperones.

Contrary to the hopes of the altruistic committee the matinees were not a decided success, but that did not dampen the enthusiasm of the chairman. She had become infected with motion picture virus for all time.

Visits to the Edward Hines Memorial Hospital had convinced her of the need of entertainment for disabled war veterans and her next activity was to cooperate with the American Legion in putting on motion pictures for the hundreds of "rookies" convalescing there.

From Chicago to Cincinnati

From Chicago Mrs. Griswold transferred her motion picture activities to Cincinnati, to which city she moved in 1925. The Hyde Park Parent-Teacher Association, which she immediately joined, was sponsoring a series of Junior Matinees under the supervision of Mrs. Clara Keck Heflebower, the state chairman of motion pictures for the Ohio Federation of Women's Clubs, now president of the League of American Pen Women. Mrs. Griswold promptly became a member of the committee in charge and when Mrs. Heflebower moved away was made chairman. For five years, with the active cooperation of the superintendent of schools, the principals of the high and grade schools and of priests and sisters in the parochial schools, the matinees were an emphatic success. On some Saturdays the special programs were seen by an audience which packed the theatre to the doors. On other Saturdays it was necessary to run two performances to take care of all the children who wanted to attend. Tickets were sold in all the schools and a one-cent commission given on each ticket sold, returns going to the class where the sale was made. Special patriotic matinees in recognition of Armistice Day and other special occasions kept enthusiasm at a high pitch.

Nineteen thirty-one brought another change of scene to Mrs. Griswold. She moved to Milwaukee and joined the Better Films Council there. In 1932 she became president of the organization, which is composed of 39 women's clubs and 15 other civic, patriotic, religious and Parent-Teacher groups. The notably successful program in Milwaukee has been dependent in part upon the fine cooperation of the industry, down-town theatre managers giving the preview committees passes to the theatres, the Film Board of Trade assisting in securing desirable films and all managers inviting the committee to special previews of outstanding pictures.

An annual feature of the program is the December luncheon "get together" which is always graced by the presence of a speaker of nationwide note.

Like most of the highly successful Better Films Council presidents, Mrs. Griswold has a wide range of interests, belonging to two women's clubs, working actively in the church and keeping informed on national and world affairs through membership in a Current Events group.

N. Y. Library Patrons See "Juliet" Exhibit

Patrons of branch libraries in the New York Public Library System had their enthusiasm for *Romeo and Juliet* stimulated well in advance of the opening of the picture. For three weeks prior to its Broadway showing, in each of the largest branch libraries of the city, the *Romeo and Jcliet exhibit*, which shows the elaborate research that went into the production of the film, was displayed. A special display was also arranged in the exhibit room of the Hudson Park Branch.

Summer school teachers brought their classes down to view the exhibit, Shakespearian students flocked to see it and the interest awakened is reported to have been very widespread.

Test Value of Films To The Library

Are you a school teacher? If so, do you know whether your students are making their motion-picture-going an adjunct to their general education?

A clever High School Librarian in New York State invented a device to find out. He listed 100 pictures of definite literary value shown within the past 18 months. At the left of each picture title, space was left for the students to check for pictures seen, to double check for pictures seen and books read, and to make a cross indicating that the book had been read but the picture not seen.

Results revealed the astonishing amount of influence motion pictures have upon the reading habits of boys and girls.

Youthful Film Taste Is Shown

(*Continued from Page* 1)

charge of visual education, was a series of panels illustrating young people's preferences in feature films, assembed through a survey conducted by Mrs. Allan Abbott of the Teachers College faculty. Of the ten films which received highest rating the majority were those which had also loomed large in adult lists of the "Ten Best" films. They were: *Mutiny on the Bounty, The Lives of a Bengal Lancer, The Crusades, Les Miserables, A Tale of Two Cities, The Scarlet Pimpernel, The Three Musketeers, Oil for the Lamps of China, The Last Days of Pompeii* and *Broadway Bill.*

Participating in the survey were 24 groups of students ranging from freshmen to seniors in the East Orange, New Jersey, and Greenwich, Connecticut, High Schools and the Weequahic High School of Newark, New Jersey. *Mutiny on the Bounty* was first choice among the best of the year in all of the groups except one.

An Amusing Feature

An amusing feature of the survey was the difference of opinion between the boys' and girls' groups as to the rating of the film. *The Lives of a Bengal Lancer, Oil for the Lamps of China, The Last Days of Pompeii, The Three Musketeers, Broadway Bill, Black Fury* and *The Informer* were better liked by the boys' group than by the girls'. Some of the favorites with the older girls, rating less highly with the boys, were *Dark Angel, Anna Karenina, She Married Her Boss, The Little Minister* and *Alice Adams. David Copperfield* rated higher with the girls than with the boys. The favorite characters in the film, according to almost all groups, were W. C. Fields as Micawber, Freddie Bartholomew as David, the child; Frank Lawton as David, the young man, and Edna Mae Oliver as Betsy Trotwood.

Shirley Temple, America's prime favorite of the screen, ranked much higher with girls' than with boys' groups. Clark Gable in *Call of the Wild* and *China Seas*, Will Rogers in *In Old Kentucky* and *Steamboat 'round the Bend*, were generally liked, although Rogers was more popular with the boys than the girls.

In addition to the panels depicting the results of the survey the exhibit contained two large panels showing the research involved in the making of *Romeo and Juliet* and two large panels contained motion picture pamphlets and literature, including a list of all existent motion picture appreciation courses and a complete file of study guides. There was also a book shelf containing books on motion picture subjects. This covered both educational and commercial films.

The response to the exhibit on the part of the 11,000 students at Teachers College was most gratifying. Keen interest was shown and many of the teachers who saw it are returning to their own classrooms with the thought of conducting similar surveys, and arranging similar exhibits.

Hunter Starts Teaching Of Film Course

(*Continued from page* 1)

butors of America, Inc., the faculty will offer a comprehensive course which includes the history and development of motion pictures here and abroad; problems of foreign distribution, including audience reaction to American motion pictures in other countries and the restrictions of foreign governments on American films; art and the films, including costume and stage design, period furniture, etc; dance, pageantry and music as applied to the films; writing for motion pictures; the work of the film editor, the theatre manager, the actor, the director, the research expert and all others who play a part in photoplay production. In fact, newsreel and animated cartoon will come in for their share of attention along with feature films. There will also be lectures on publicity and advertising; upon public relations, upon the mechanics of motion picture distribution and upon the cultural and ethical values of films.

Speakers' Schedule

The first lecture, September 22, will be by Terry Ramsaye, editor of *The Motion Picture Herald* and author of *A Thousand and One Nights*, a history of the industry. He will talk on *The Origin and History of the Motion Picture*. The three successive speakers on successive Tuesday nights will be: September 29, Hon. Carl E. Milliken, director of the Community Service Department of the Motion Picture Producers and Distributors of America, Inc., on *The Process of Motion Picture Production;* October 6, Mr. Albert Howson, scenario editor of Warner Bros. Pictures, on *Story Material for Motion Pictures*. October 13, Mr. Harold F. Hendee, director of research for RKO Radio, will speak on *Research for Authenticity in Motion Picture Production*.

Other lecturers expected to appear include: Cecil B. DeMille, Director; Sidney R. Kent, president of 20th Century-Fox Film Corporation; Walter Disney, producer of animated cartoons; Cortland Smith, president of Pathe News; Howard Dietz, director of Publicity for Metro-Goldwyn-Mayer; Edward Kuykendall, president of the Motion Picture Theatre Owners of America; Conrad Nagel, former president of the Academy of Motion Picture Arts and Sciences; Joseph I. Breen, director of the Production Code Administration; Belle Tracey, former film editor for Paramount Pictures Corporation; Colonel F. L. Herron, director of the Foreign Department of the Motion Picture Producers and Distributors of America, Inc.; Mrs. Jeannette W. Emrich, assistant to the director of the Community Service Department of the Motion Picture Producers and Distributors of America, Inc.; Mr. F. W. Allport, assistant to President Hays of the Motion Picture Producers and Distributors of America, Inc., and Jean Benoit-Levy, French producer.

WHAT'S NEXT IN HOLLYWOOD?

By Alice Ames Winter

Many of our fellow citizens have a theory that America is an unromantic country, given over to money grubbing. In reality there is no more moving page in history than the story of how a continent was conquered in a swift onward sweep, a continent with every variety of scenic beauty—comfortable farm lands, great rivers, successive mountain ranges, plains, deserts, icy North and half-tropic South.

It looks as though the Land of Cinema might bring home to its millions this complex, many-sided battle of humans, from the first exploring galleons through the great wars in which France and England and Spain and Mexico played their part, while steadily behind the high-lighted drama came the march of innumerable feet from Atlantic to Pacific and the thousand and one personal stories as thrilling as the great drama.

So we turn to *Ramona*, among the best beloved of our native stories, history plus romance. About 150 miles southeast of Los Angeles, in a perfect setting, Twentieth Century-Fox reproduced an ideal American-Spanish hacienda, and there in the out-of-doors, week after week, either in tents or trailers, lived sometimes as many as three thousand movie people: actors, directors, technicians, laborers, Indians with their flocks, and all the incidental workers. And here's a story that suggests the enormous number of details that must be looked after. Plans called for a cherry orchard, so a cherry orchard was contracted for. But alas, the cherries in the glowing sunlight began to ripen before the camera was ready for them. The birds, however, were fully ready, so each cherry tree had to be covered with scrim to keep the fruit from ripening before its appointed time and to keep off the vineyard thieves. *Ramona* is our next color picture. The beauty of the scenery, mountains, rich farms, picturesque Spanish arches and patios, was tempting. Of course, we all know that color film is moving on its inevitable way. And each attempt pushes it forward. In *Ramona* the reproduction of the natural skin color has become distinctly finer and more delicate. But it was not all fun. The director soon discovered that early morning light down in the inland valley was much better than the later hours. So everyone had to get up at 4:30 and be ready to work at 5:30 A.M. Loretta Young, Pauline Frederick, and Don Ameche play the leading roles.

Another of the American dramas just ready for release, also in Technicolor, because the out-of-door background lends itself to that color appeal, is the adaptation by Warner of Curwood's novel, *God's Country and the Woman*. Here our out-of-door photography swings into the virgin forests of the State of Washington and the story concerns the rivalry of two great logging companies. It was a long exploring hunt into almost untrodden country to find a narrow gorge, an overhanging cliff (necessary to the plot) and the great, close-set trees. Then came the problem of transporting cast, cameras, sound truck, into almost impassible regions. Recent technical advances have made possible more compact transportation of equipment, but in this case the sound truck could not be driven within sight of the camera, and cables were stretched for over a mile over rocks and through forest to the recording devices. A portable phone and buzzer signal kept the sound engineer informed as to what was expected of him. A melo melodrama it is. Part of the film was made in a great logging camp, part involved a runaway log train, part a lovely blue lake with Mt. St. Helens, with its snow-capped pyramid, in gorgeous background.

One need hardly speak of these stories. They are among our American classics, but the above bits of information are meant to make us realize how far afield and in what a spirit of reality plus a spirit of poetic interpretation the physical backgrounds of pictures come into being.

The American panorama of things to come is certainly many-sided. Whether it be *Dodsworth*, Sinclair Lewis's tale of the tangles that ensue when the family of a United States auto manufacturer drops into European society (with Walter Huston and Ruth Chatterton) or Edna Ferber's *Come and Get It*, with its touch of the sordidness and struggle of common folks, and a double triangle of conflicting love emotions; or *Green Light*, another of those stories by Lloyd Douglas in which spiritual impetus is given to the interpretation of life through the story of a doctor's struggle to stamp out spotted fever, we are still in our native land. The last picture has involved a year's careful research that spread all the way from a tragic epidemic and broken down houses in the Bitter Root Valley to assistance from the Agricultural Department, to London, to Kentucky blue-grass regions, back to San Francisco. Then came that expert work of bacteriologists with their retorts, Bunsen burners, scientific research, hospital experiences. A doctor might write a story with certain visions of his own and let his readers visualize places and adventure as they would. But the picture must be as correct in its visualization as infinite human patience can make it and yet must constantly bear in mind that "the play's the thing," and these accurate details are only the skeleton for the living flesh of drama.

To Our Readers:

With the resumption of publication may I express the hope that all of you have had a pleasant summer and that you have not relaxed your interest in community work in the field of motion pictures? May I also once more call your attention to the fact that this bulletin, published monthly from September 15 to June 15, is available free of charge to community leaders upon application to the Motion Picture Producers and Distributors of America, Inc., 28 W. 44th Street, New York City? Perhaps you have friends who could make effective use of it.

The Editor.

Lessons From The Movies

(*Continued from Page* 3)

the men at the front. Fighting goes on and on and no one can make any sense out of it.

The hopelessness of soldiers is vividly portrayed—up to the front, over the top, fear, wounds, death, back for a short rest, replacements, and then up into the front trenches again. Wounds provide a temporary respite, death the only freedom.

How long will men and women support this colossal stupidity — this supreme insanity? That is the question this picture asks.

TO MARY, WITH LOVE

(*20th Century-Fox*)

"We have nothing in common," said Mary, as she planned to break the ties which for ten years had brought her joy and sorrow. Her husband disagreed, but he was looking backward, not forward.

What are the bases for a happy married life? This picture answers that all important question. A few of them are: companionship, working together for common goals, children, a willingness to live happily on one's income, appreciation and understanding.

The story is true to life, and therefore deeply interesting. I heard a woman say: "That's my life all over again," and undoubtedly parts of it would fit into the lives of all of us.

The solution for Mary and her husband was a complete change. No one prescription, however, would fit all cases. But "where there's a will, there's a way."

THE WHITE ANGEL

(*First National*)

In this day of distinguished public service by women, it is difficult to imagine the prejudices encountered by them in their fight for recognition. In this struggle Florence Nightingale was the first great heroine and her story will be told and loved as long as history records the achievements of great servants of mankind.

This picture presents unforgettably her desire to minister to the suffering; her culture; her efficiency in the midst of masculine bungling; her courage, which equalled the valor of soldiers in battle.

AVAILABLE STUDY GUIDES
NEW THIS MONTH

The Charge of the Light Brigade
Purchasable at 10c (or 3c each in orders of 100 or more by theatres) from Warner Brothers Pictures, Inc., 321 W 44th Street, New York, N. Y.

OTHER GUIDES

- ***Anthony Adverse, 15c***
- ***Fang and Claw, 15c***
- ***Give Us This Night, 15c***
- ***The Green Pastures, 15c***
- ***A Midsummer Night's Dream, 15c***
- ***Little Lord Fauntleroy, 15c***
- ***Mary of Scotland, 15c***
- ***Mutiny on the Bounty, 15c***
- ***Peter Ibbetson, 15c***
- ***The Prisoner of Shark Island, 15c***
- ***Preliminary Guide to Romeo and Juliet, 15c***
- ***Seven Keys to Baldpate, 10c***
- ***A Tale of Two Cities, 15c***
- ***Things to Come, 15c***

Purchasable from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N. J.

These Guides, issued at an earlier date, are likewise still available:

Anne of Green Gables, David Copperfield, Dog of Flanders, The Last Days of Pompeii, Les Miserables, Scrooge, Sequoia, The Three Musketeers, Treasure Island.

Lower prices for bulk orders of all guides.

Films Figure At N.E.A. Convention

Dramatic testimony to the worth of present-day films as a medium of education was given on July 1 at the convention of the Department of Secondary Education of the National Education Association at Portland, Oregon, when a visual and oral demonstration of the photoplay appreciation movement in the schools was presented.

Through the kindly offices of 40 high school boys and girls of the hostess city the thousands of teachers present were made vividly acquainted with new methods of adding interest and effectiveness to high school education by means of theatrical films.

The session at which the demonstration took place was held in the Oriental Theatre and a preview of a new screen biography of Shakespeare, in which was interpolated the balcony scene from *Romeo and Juliet*, an issue of the *March of Time*, and one of the new British documentary films, *The Face of Britain*, were presented.

Miss Fannie L. Barber, teacher of photoplay appreciation in the Washington High School at Portland, and Dr. William Lewin, chairman of the Motion Picture Committee of the Department of Secondary Education of the National Education Association, then led a discussion on the three films in which the students participated.

Educators expressed keen interest in the new development and great faith in the value of films as a medium of education.

MUSIC BECOMES INCREASINGLY IMPORTANT IN FILM MAKING

Under Your Spell is the name of the Lawrence Tibbett production now in the early stages at Twentieth Century-Fox. The story is a screen original which presents the star as a New Mexican rancher who wins fame on the radio and in New York. Settings of the southwest and of metropolitan life are interestingly contrasted. Warner Brothers are preparing a new and elaborate film version of *The Desert Song*. No cast has been announced as yet. RKO has in preparation a screen original written by Jane Murfin which will star the diminutive Lily Pons. With her voice teacher and fiance, Alberti de Gorostiaga, and her diction coach, Miss Pons recently arrived in Hollywood for tests and preliminary rehearsals. *Rainbow Over the River* is the intriguing title of the next film for Bobby Breen, which Sol Lesser is making for RKO release. The supporting cast includes May Robson, Louise Beevers and the Hall Johnson Choir. Hugo Reisenfeld will prepare the musical score. The company will leave for New Orleans September first to film much of the story in the actual locale.

Two important musicals are in production at Paramount. *The Champagne Waltz*, co-starring Gladys Swarthout and Fred MacMurray, reveals something of its theme in the words of its earlier title, *Opera Versus Jazz*. It is said to offer an interesting contrast in the lovely strains of the Strauss music of old Vienna as against *The Tiger Rag*, vociferously applauded in Europe and New York when played by an American collegiate band, led by Fred MacMurray. One of the loveliest and most elaborate numbers will be *Paradise in Waltz Time* sung by Miss Swarthout, atop a high pyramid, surrounded by glittering ramps upon which are the members of a 36 piece violin orchestra. Human interest stories of musicians of the old school, who are adding their bits to the production, abound on the studio lot. Some there are who vigorously combat the influence of modern music; others who accept its popularity with resignation. One tells of the overflowing emotion of an elderly violinist who burst into tears at the rendition of a jazzed version of one of his beloved melodies.

The Big Broadcast of 1937, crowded with the names of radio-land's favorites, will bring to the screen for the first time Leopold Stokowski and his famed 120-piece orchestra. The glitter of burnished gold and silver instruments, the rich browns of the violins, violas, 'cellos and bass instruments, the occult intricacies of the woodwinds and the exotic flavor of the percussion batteries inspired a studio reporter, accustomed to figuring costs, to make a little survey into money values. He discovered that the instruments of this orchestra checked up to about $250,000, and that the combined musical educations of the 120 performers brought the figures up to well over a million and a half. When he attempted to push his mathematical venture further, however, he was halted by the dynamic Mr. Stokowski. "But, Sir," he protested, "you cannot count the cost of these things. You will soon be attempting to calculate the value of this Bach *Fugue in G Minor* and his choral-prelude, *A Mighty Fortress Is Our God*, which we are playing for our first film appearance. And I wish to assure you that you cannot—for they are priceless."

FASCINATING SIDELIGHTS ON HOLLYWOOD HAPPENINGS

By the Observer

The Dionne quintuplets are to make their appearance in their second feature length picture, *Reunion*, as "the best dressed babies in the world," according to reports from Twentieth Century-Fox. Mr. Arthur Levy, manager of that studio's wardrobe department, has had forty seamstressess working day and night shifts in preparation for the location trip which takes Jean Hersholt, Dorothy Peterson, Rochelle Hudson and Robert Kent to the little Canadian town. Heretofore the wardrobes of the babies have consisted only of such simple garments as could be purchased in the stores of the town. For the picture, more than 150 lovely little garments have been made to measurement. Most elaborate are pink, dotted-Swiss dresses trimmed with dainty lace, with matching pink pique coats and hats. Then there are nightgowns of imported batiste, with small puffed sleeves, tailored challis dressing robes of light rose color with tiny baby figures printed on them, sun-suits of handkerchief linen with pique sun-bonnets to match, bathing suits, bunny slippers, rompers, shoes and cuddly sleepers.

* * *

They have built a new permanent set at Warners' studio which is the talk of the lot. It is a replica of three blocks of New York's most crowded tenement district, the section lying between the Bowery and the East River. The setting will make its screen debut in *The Making of O'Malley*, and thereafter will, with a few changes, be used for other pictures of the type—perhaps be rented to other studios seeking that kind of location. When we visited the set last week, it was thronging with about a hundred small school children and their mothers, all "East Side types." Washings, gray-colored and forlorn, fluttered from the fire-escapes,

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A Clubwoman Chats Upon Family Films

(*Continued from Page* 2)

of an interchange of ideas. And that will be possible only with your cooperation. Do let me hear from you.

And now, before I close, just a word as to the family pictures of the past few weeks which you will want to urge your local manager to incorporate in week-end programs.

Noteworthy Family Films

Since our last issue of *The Motion Picture and the Family* there have been a noteworthy number of these, of such character as to indicate in striking fashion what an increasingly important part the motion picture is playing in the education of our present-day youth. First and foremost among them I would put Metro-Goldwyn-Mayer's *Romeo and Juliet*, released in late August and now playing in New York. Critics throughout the country are agreed that this is one of the finest interpretations of the Shakespearian drama ever seen on either stage or screen and are ecstatic in their praise of it. It should be a part of every high school boy's and girl's education and it will have an appeal also to still younger members of the family, who through the Lambs' *Tales of Shakespeare* or some other medium have met the ill-starred hero and heroine of the film.

RKO's *Mary of Scotland* is another film that the young people should not miss. It is bound to stir an interest in history, and the authenticity of the settings, the expertness of the direction, the fidelity, in the major events at least, to historical tradition, make it worthwhile for all young people.

While I am on the subject of history, let me refer also to *Hearts Divided*, a Warner Brothers-Cosmopolitan Production, which romanticizes an incident of the Napoleonic era. The picture tells the love story of Jerome Bonaparte and Betsy Patterson of Baltimore and is chiefly noteworthy for Claude Rains' extremely effective portrayal of the Emperor. It is not an important historical film, but it does give an interesting glimpse of a rather glamorous period of history with which it is interesting for young people to be acquainted.

The summer season has brought two more chapters in that delightful series about the Jones Family, released by 20th Century-Fox. They are *Educating Father*, which realistically relates the conflict between father and son over choice of a profession, and *Back to Nature*—delightfully human films which the whole family will enjoy.

White Fang, a 20th Century-Fox production based on the famous Jack London story, sequel to *The Call of the Wild*, is an interesting chronicle of the far north and should be brought to the attention of the family audience.

Another film which may be cheerfully recommended is *My American Wife*, Paramount, featuring Francis Lederer, and also

(*Continued on Page* 7)

VARIED IS THE TERRITORY EXPLORED BY THESE BOOKMARKS BASED ON CURRENT FILMS, PREPARED BY THE CLEVELAND LIBRARY

"ANTHONY ADVERSE"

"For always roaming with a hungry heart much have I seen and known."

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FAMOUS PICARESQUE NOVELS

Anthony Adverse, by *Allen*
Don Quixote, by *Cervantes*
Adventures of Gil Blas of Santillane, by *Le Sage*
Lavengro, by *Borrow*
Peregrine Pickle, by *Smollett*

MEN ANTHONY MET

Memoirs of Vincent Nolte
Rise of the House of Rothschild, by *Corti*
Napoleon, by *Ludwig*
Talleyrand, by *Cooper*
Lafitte, the Pirate, by *Saxon*

WHERE ANTHONY TRAVELLED

Adventures of an African Slaver, by *Mayer*
Cuba, by *Verrill*
Picturesque Old France, by *Turner*
Romantic London, by *Neville*
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"ANTHONY ADVERSE"

"THE GORGEOUS HUSSY"

A tavern keeper's daughter outraged Washington society and was championed by President Andrew Jackson

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Peg Eaton, in "Some American Ladies," by *Minnigerode*

ANDREW JACKSON AND HIS TIMES

In Fiction

Hearts of Hickory, by *Moore*
Cavalier of Tennessee, by *Nicholson*

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Party Battles of the Jackson Period, by *Bowers*
Andrew Jackson, the Gentle Savage, by *Karsner*
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"THE GORGEOUS HUSSY"

"MARY OF SCOTLAND"

"The Queen of Scots is a goodly personage; she hath withal an alluring grace and a searching wit."

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Mary, Queen of Scots, Daughter of Debate, by *Bowen*
In My End Is My Beginning, by *Baring*
The Scottish Queen, by *Gorman*

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"MARY OF SCOTLAND"

"PICCADILLY JIM"

"All the world loves a laugh."

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MORE GAY TALES

The Eligible Bachelor, by *Pakington*
Big Business, by *Hutchinson*
Water on the Brain, by *Mackenzie*
Ripeness Is All, by *Linklater*

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"PICCADILLY JIM"

A Clubwoman Chats Upon Family Films

(*Continued from Page* 6)

Earthworm Tractors, First National, a Joe E. Brown comedy from the series of *Saturday Evening Post* stories of similar name which will provide many a hearty laugh for children and adults.

The list is not complete without reference to *China Clipper*, a stirring aviation drama by First National, which memorializes the noteworthy first transpacific mail flight; *Piccadilly Jim*, Metro-Goldwyn-Mayer, a delightful film based on P. G. Wodehouse's novel, and *Charlie Chan at the Race Track*, by 20th Century-Fox, another adventure of the lovable Chinese detective. The summer has also brought a considerably more than ordinary number of quite worth-while westerns — including *The Arizona Raiders*, Paramount; *The Fugitive Sheriff*, Columbia; *Heart of the West*, Paramount; *The Last Outlaw*, RKO Radio; *Rhythm on the Range*, Paramount; *Stampede*, Columbia; *Texas Rangers*, Paramount; *Trailin' West*, Warner Brothers; and *Yellowstone*, Universal.

There are also these three pictures, reviewed during the past week by our preview group and not yet generally released, which Better Films groups should watch out for, as all of them are desirable for family. The one is *Mr. Cinderella*, Metro-Goldwyn-Mayer, which is, to quote the previewers, "a cleverly original comedy in which a socially inclined barber is forced to impersonate a wealthy playboy." The second, also from Metro-Goldwyn-Mayer, *Our Relations*, features Laurel and Hardy, and the dual identity of two sets of twins furnishes the fun. *Two In a Crowd*, a Universal film, is—again I quote, "An engaging comedy romance in which the hero and heroine, desperately in need of funds, find two halves of a $1,000 bill."

Modern Film Trends Shown In Course

(*Continued from Page* 1)

cartoon, the increasing use of music in the making of pictures, and the documentary film are among the subjects which will be presented.

The First Speakers

The first two speakers are:

Sept. 24: *New Trends in the History of the Movies.* Terry Ramsaye, author *A Million and One Nights.*

Oct. 1: *The Technical Development of the Motion Picture*, by Russell Clark Holslag, member of Society of Motion Picture Engineers.

Police Judge Lauds Safety Feature Film

An excellent illustration of the value of motion pictures as an adjunct to a safety campaign was afforded when Police Judge Twain Michaelsen of the San Francisco Traffic Court passed a novel sentence on traffic violators. Instead of the customary fine or a short prison sentence all of them were sentenced to sit through a screening of Paramount's *And Sudden Death* at the local Fox Theatre and to return to Judge Michaelsen with proof that they had done so, the film being regarded by the judge as a more powerful means of impressing upon automobile drivers the necessity of safeguarding the lives of others than any sentence he could devise.

New Guide Published By Flatbush District

Numbered among new motion picture publications is a guide issued fortnightly by the Flatbush District Committee, affiliate of the Motion Picture Council for Brooklyn. This is the second of the four districts in Brooklyn Council to publish a guide, a fortnightly guide having been issued for a period of about 15 months by the Bedford District Committee.

Both guides are independent of subscription lists, the money for their publication being raised by the Council.

Nor do the two district committees confine their efforts merely to circulating information about pictures. When *A Midsummer Night's Dream* was to be given in Flatbush, special promotion was undertaken and tickets for the picture were disposed of through the Council.

Some Sidelights On Hollywood Happenings

(*Continued from Page* 6)

fat house-mamas rested their elbows on the bedding aired on the window sills, push-carts crowded the curbs and garbage cluttered the streets. The story is one of wide human interest, the kind Director William Dieterle likes to make. The boisterous children have been gathered from Los Angeles's own East Side, and they were having a grand time, just being themselves. It is their mothers who give him trouble, Mr. Dieterle says. They are so eager to have their children "look nice" before the cameras that they are forever brushing and straightening them out—and so there has to be a lot of hair-mussing and clothes-rumpling before each scene is made. All in all, the little boys and girls are having a great vacation experience to talk about when school opens, besides earning more than enough in their week's work to pay their families' rents for a month. Pat O'Brien plays the role of the policeman, O'Malley.

Film Comedy Inspires Fine Library Exhibit

Piccadilly Jim
Cleveland Public Library

The Cleveland Library demonstrates that light reading as well as biography and history lends itself to library use.

WORTHWHILE READING FOR FILM ENTHUSIASTS

For librarians and teachers: *What About the Movies? Library Journal*, Sept. 1—an interesting account by a school librarian of how motion pictures can serve the interests of education.

For Better Films groups: *Double Trouble at the Movies, Liberty*, July 11, article by Ralph Cokain on double feature billing; *Hollywood's New Purity Tape Measure, Liberty*, August 15—article by Frederick James Smith on the answer of the motion picture industry to the Pope's censorship plan; *Hollywood Walks Warily, New York Times Magazine*, August 23, article by Douglas W. Churchill on operation of the Motion Picture Production Code; *What's Ahead in the Movies?* September *Parents' Magazine*, article by Agnes Benedict on new film trends; *The Photoplay as a Literary Art, Motion Picture Herald*, August 22; *Motion Pictures Add to Education, D. A. R. Magazine*, August.

For those who are interested in film personalities—and who isn't?: *How William Powell Helps Women Succeed, Liberty*, July 11—article by Frederick L. Collins; *Paul Muni Becomes a Heathen-Chinese, Liberty*, August 22—article by Frederick L. Collins; *The Scientific Side of Lunacy*, September *Woman's Home Companion*—Alva Johnston's story of the Marx Brothers; *Rowdy Jane, American Magazine* for August—Jerome Beatty describes Hollywood's new juvenile sensation, Jane Withers; *Discipline, American Magazine*, August—Helen Hayes of stage and screen fame describes some of the disciplinary aspects of acting.

For everyone interested in the development of the film art: *Films of Auld Lang Syne, Christian Science Monitor Weekly Magazine*, August 26—Bruce Buttles on the Modern Art Film Library.

New book of the month, *Fiction and the Screen*, by Marguerite G. Ortman; Marshall Jones Company, Boston.

Why The Bookmarks?

(*See Page 7*)

***Anthony Adverse*—because of the wide popularity of the novel and the many historical personages of importance who move across the screen.**

***The Gorgeous Hussy*—because it touches upon a period and personalities in American history not well known, yet intensely interesting, especially when dramatized.**

***Mary of Scotland*—because the film portrays the dramatic life of a queen who makes a strong appeal to human sympathy.**

***Piccadilly Jim*—because it is wholesome, refreshing comedy.**

Matinee For Youngsters Started In Pa.

To its already well established week-end family matinees, the Southwestern District of the State Federation of Pennsylvania Women has added a new activity. This is a special matinee for small children, held every Tuesday afternoon at the Roxian Theatre, McKees Rocks, Pittsburgh, for children too young to follow feature-length films. The program is made up of cartoons and funnies, educational subjects and travelogues. A five-cent admission is charged for children up to 12 years of age and ten cents for those over 12.

The thrilling experience of the summer was the appearance of Ken Maynard and his horse, Tarzan, before this "sub-Junior" matinee group.

The Southwestern District, of which Mrs. Samuel B. Cuthbert of Pittsburgh is motion picture chairman, endorses the matinees and publishes the programs.

Films For The Pupil And The Teacher

(*Continued from Page* 2)

To appear in October is Metro-Goldwyn-Mayer's carefully realistic production of *The Good Earth*. The hero Wang, the farmer, typifies eighty-five per cent of the citizens of that vast country now endeavoring to unify its millions into a republic. To know this picture thoroughly is to understand China.

These pictures, and such others as depict the great characters of other nations: *Marie Antoinette*, to be made by Metro-Goldwyn-Mayer; *Danton* and *Joan of Arc by* Warner Bros.; *Madame Curic* by Universal; *Rembrandt, David Livingstone* and *Bobby Burns* by British producers—any or all form a good basis for class discussion on international relations and world friendship.

American History classes will enjoy with profit the following now current: *The Gorgeous Hussy*, a story of Andrew Jackson's time; *The Texas Rangers*, an epic of the Southern border state; *Last of the Mohicans*, a pre-Revolutionary picture of Indian, French and British colonial conflict; *Daniel Boone*, the settling of the West; *China Clipper*, a record of the development of aviation. To follow are *Valley Forge*, of Revolutionary fame; *Maid of Salem*, telling of the days of witchcraft; *Ramona*, a Californian Indian idyll, *The Plainsman*, dealing with Indians and scouting, and *I, James Lewis*, laid in the early days of the Oregon settlement. All these depict dramatic periods of the earlier development of our nation.

There is no limit to the subjects for discussion, and apparently no limit to the enthusiasm of the students for the subject of Motion Picture Appreciation.

(*Other reviews in this publication provide useful material to supplement this discussion*).

Printed in U. S. A.

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

Comment on Current
Films by Teachers,
Educators, Community Leaders

OCT 20 1936
PERIODICAL DIVISION

VOL. 3 OCTOBER 15, 1936 No. 2

Europe Again Is Goal Of Film Contest

Another motion picture contest! Again a modern feature film is used as a medium for the promotion of study and cultural interest. This time it is Metro-Goldwyn-Mayer's magnificent production of *Romeo and Juliet,* which was a fitting swan song for the late Irving Thalberg. Two lucky people, a student and an adult, will have an opportunity to visit Shakespeare's birthplace at Stratford-on-Avon at the conclusion of the contest. The outward trip will be on the Ile de France and the return on the Normandie.

The contest will be open to two classes of entrants. Class one will include students of junior and senior high school grade in private, public and parochial schools and also students of junior and senior colleges, normal schools, universities and professional schools. Any interested adult may enter in class two. There is this restriction, however, for both classes. The entrant must be sponsored by a teacher, college professor, librarian, club officer or theatre manager.

The plan is to hold local contests

(*Continued on Page* 8)

Episcopal Girls' Group Continues Film Study

Last year motion pictures were given a prominent place on the program of the Girls' Friendly Society, official youth organization of the Episcopal church. This year the principal stress is on radio.

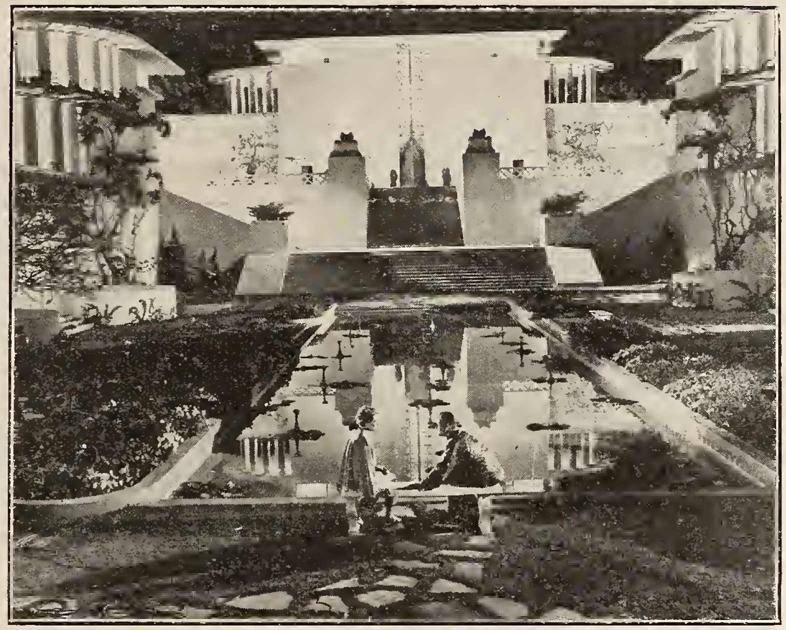
"But don't let this deceive you

(*Continued on Page* 2)

Films Reviewed In This Issue

Anthony Adverse, page 6; *The Captain's Kid,* page 6; *China Clipper,* page 5; *Craig's Wife,* page 5; *The Devil is a Sissy,* page 4; *Dimples,* page 4; *End of the Trail,* page 6; *The Gay Desperado, page* 6; *The General Died at Dawn,* page 7; *The Good Earth,* page 7; *In His Steps,* page 5; *King of the Royal Mounted,* page 6; *Old Hutch,* page 6; *Ramona,* page 6; *Robinson Crusoe,* page 6; *Romeo and Juliet,* pages 5 and 6; *The Sea Spoilers,* page 6; *Sitting on the Moon,* page 6; *Unknown Ranger,* page 6.

New Research Exhibits Lend Added Interest To Film Study



The central panel for the exhibit on Columbia's "Lost Horizon," filmed from the Hilton novel.

Traveling exhibits of research stills to lend additional interest to the study of feature films have caught on. The popularity of the *Romeo and Juliet* exhibit has answered once and for all the question as to whether these exhibits are worthwhile adjuncts to film programs. Clubs, libraries and schools are clamoring for more of them. To meet the demand three additional exhibits have been assembled this month.

One of the most fascinating is the series of research panels on Warner Brothers' *Anthony Adverse.* With a rich field to draft on in the combined romance, travel and historical setting of the book, the exhibit-makers have made the most of their material. The panels take us from the slave quarters at Felicity Hall and the author's study through Anthony's devious wanderings to the day when he and his small son set sail for America. Particularly effective is the panel

(*Continued on Page* 5)

Hundred Enroll For Course In Memphis

Previewers in the Memphis Better Films Council have always had the reputation of being well informed about motion picture matters. However, their reviews this year promise to be more discerning

(*Continued on Page* 4)

Has 56 Classes But Wants More

A photoplay appreciation class in every school in New Jersey during the current year is the goal set for itself by the Finer Films Federation of that state, which has just held its fall meeting and elect-

(*Continued on Page* 5)

Suggested Reading For Film Enthusiasts

Personality Sketches: Saturday Evening Post, October 3, *Magic Lantern*—first of a series by Grover Jones on his 22 years in Hollywood; Christian Science Monitor, September 26, *Top Heavy—The Hollywood Trials of Mr. Edward Arnold,* described by Kyle Crichton; Pictorial Review, October, *Mr. Cooper Goes to Town*—Richard Connell, in a biographical sketch of Gary Cooper, notes his resemblance to Mr. Deeds; McCall's, October, *A Valiant Picture for a Valiant Star*—Mary Roberts Rinehart pays tribute to

(*Continued on Page* 3)

Bureau Has A Fine Record In Film Field

One hundred and seventy-nine thousand, five hundred and twenty hours of volunteer service in the previewing of motion pictures seems an extraordinary contribution on the part of a single organization. Yet according to the biennial report of Mrs. James F. Looram, chairman of the Motion Picture Bureau of the International Federation of Catholic Alumnae, that is exactly what Catholic previewers have given in the past two years.

In other words, 89 individuals, actuated by no motive except the desire to furnish Catholic film-goers with reliable information as to the ethics and artistry of films, have spent the equivalent of 7,480 days—or 20 years, if one prefers to put it that way—in projection rooms. Each reviewer has averaged 84 hours of actual previewing service, besides all the time that has been devoted to the compiling of reviews, the preparation of radio broadcasts and other phases of bureau activities.

The number of films reviewed

(*Continued on Page* 2)

Film Is Featured In Civic Campaign

When *And Sudden Death* played in Findlay, Ohio, it had all the importance of a municipal event.

The Mayor, police officials, the safety council and automobile club heads seized upon the occasion to conduct a several-days' safety campaign. Local newspapers carried boxes with the license numbers of the two most careful drivers as noted by traffic officers and also called attention to the evils of careless driving. Thus motion pictures again became the strong right arm of a civic enterprise.

Director Brings Home 100 Miles Of Films

One hundred miles of rare films—about 500 reels—were brought back from Europe this fall by John E. Abbott, director of the Museum of Modern Art Film Library, and will be installed in its archives. Among them is a print of *The Atonement of Gosta Berling,* Greta Garbo's first motion picture, made in 1923-24.

Films Rate Highest In Pupils' Poll

The present-day teacher who feels that he can ignore motion pictures as a curriculum subject is apparently due for an unhappy awakening.

Kern County Union High School and Junior College of Bakersfield, California, is one of the educational institutions which has just introduced film courses. According to Mr. Leo B. Hart, head Councilor of the school, it was the pressure of student opinion that brought about the innovation. Out of 68 topics listed in a student poll, photoplay appreciation ranked first.

"We experienced a startling revelation as the result of a poll I made of our student body for the purpose of devising a Home Room program of an educational nature based entirely on the mutual interest of students and teachers," Mr. Hart writes.

"The idea when put into operation 'clicked' so favorably that we will continue it as long as there is a demand for it.

"Briefly, the plan embodies one fundamental element—interest. The students request subjects in which they are interested which they cannot get in their regular courses of study. These topics are submitted to the faculty along with a call for volunteers. When you get a volunteer teacher into a group that has requested a subject you have a perfect 'set up,' where some real education can take place.

Pupils Suggest Program

"That's what happens in this pupil-suggested program.

"Our pupils submitted to me a list of 68 topics covering a tremendous range of interest: alcohol, aviation, home planning, manners, etiquette, prospecting, voice culture, cosmetology, metallurgy, personality, stamps and many others with equally as great potentialities. Every topic opened the way to innumerable possibilities. Many teachers could present the same topic, each from his own point of interest, and each would uncover a wealth of knowledge equal to his own experiences.

"The most requested of all the 68 topics was photoplay appreciation. This was a revelation to us. We do not teach the subject, no one on our faculty of a hundred and forty members knew enough about it to present it.

"Realizing as we all do the tremendous influence of motion pictures in the lives of our students it makes us pause to reflect upon our own negligence in having done nothing to help them to understand and appreciate good pictures.

"The opportunity is now ours to do some real teaching in a field where interest is at a high pitch. Three teachers have now volunteered to present this topic.

"It has been a most exciting and interesting adventure and one which any school might undertake with confidence in its results."

WHO'S WHO IN BETTER FILMS

Any history of the Better Films Committee of Macon, Georgia, is in large measure a history of its able and energetic chairman, Mrs. Piercy Chestney.

Since its inception president of this interesting better films group, which on August 29 celebrated its 13th anniversary, Mrs. Chestney has been behind most of it multifarious activities.

Many film councils, after they are founded, are a long time getting under way. Not so the Macon Committee.

Formed at noon on Wednesday, August 29, 1923, it launched its first project, a Children's Matinee, three days later. The attendance was only 12, but the Committee was undaunted. It went steadily forward and before long the figure had mounted to several hundred, with a peak matinee at which 2,750 children were present.

Macon has now given up these Saturday morning events, but this betokens no waning enthusiasm on the part of its Better Films Committee. One of the Committee's chief objectives has always been to encourage the whole family to go to the theatre together, and, as Mrs. Chestney explains, now that so large a proportion of pictures are excellent for family consumption, a Junior Matinee seems superfluous in a community like Macon, where the "family" attendance idea has caught on so well.

Nowadays the Committee gives its major attention to encouraging both adult and juvenile attendance at the best films, and a thoroughgoing job it does. Every incoming film is reviewed at noon on the day it opens. Then a report is sent to the Washington Memorial Library. The Macon populace is so well educated that it knows exactly what to do next. The library wires are kept busy for the entire afternoon by inquiries from interested theatre patrons.

Many public libraries now have a telephone information service, but Macon proudly claims that it pioneered in this field.

Of course every worthwhile new film gets a mention in the weekly broadcast which is given under Committee auspices. And there is a tremendous amount of promotion by word of mouth.

When an extraordinary film comes to town, several sub committees at once go into action. The telephone committee calls up a long list of people to tell them about the merits of the film. Members of the speakers' bureau visit local organizations to acquaint them with its worth. If time permits, exhibits are set up at strategic points and soon the picture is the talk of the town.

Other Cities Ask Advice

So widespread has become the fame of Macon's Better Films Committee that within a two-year period 75 groups in 25 different cities wrote the chairman to ask for advice about their own film problems. Theatre chains have copied some of its novel ideas, such as the thematic program for Children's Matinees, embracing special observance of such occasions as Flag Day, Washington's Birthday, Shakespeare's birthday and the anniversary of Lindbergh's first flight across the Atlantic. Most of these ideas originated in the fertile brain of Macon's Better Films chairman.

Mrs. Chestney was an indefatigable worker in the film field long before the Better Films Committee was organized. She is also a one-time motion picture critic. Her column, *Film Facts and Fancies,* in a local paper, had a tremendous following among film fans.

Vaudeville Contributes Much Talent To Films

Says The Observer

Hollywood talent scouts have found a new hunting ground today —that of the summer stock companies and the "Little Theaters" of the country. From such training come many of the newer players, including Robert Taylor, whose meteoric rise to fame is a modern fairy tale.

Only yesterday this hunting ground was in a different field. Here lies the answer to the oft-repeated question, "What has become of the many fine vaudeville actors of the old days?" The answer is that the best of them have become screen stars of today. Scanning a list of these favorites of yesterday's vaudeville specialists on the Keith and Orpheum circuits we find such names as W. C. Fields, the Marx Brothers, Jack Oakie, Hugh Herbert, Louise Dresser, Ted Healy and Bert Wheeler. Douglas Fairbanks started in vaudeville, doing a one-act sketch. Joe E. Brown was the star of an aerial act, "the daring young man on the flying trapeze." Leo Carrillo first won fame for his dialects in a monologue act. Eddie Cantor was a blackface plate juggler, who amused children and grown-ups by his clever comedy. Programs from the old days reveal such choice items as "The McLag-

(*Continued on Page* 3)

Bureau Has A Fine Record In Film Field

(*Continued from page* 1)

constitutes almost as staggering a total as the number of hours devoted to the work. In two years the reviewers have seen 3,740 films, of which 1,532 were features, 1,910 shorts, 208 newsreels and 90 foreign short subjects. They have prepared 22,440 ballots giving their opinion on these films. In the same period the bureau has answered 2,300 letters about motion pictures, more than 1,500 of which contained requests for lists or information.

Film broadcasts made in the bureau's name have totalled 2,256.

Ninety-eight per cent of all Catholic papers in the country are at the present time carrying the bureau's approved lists.

To the producers the most gratifying feature of the report will probably be its convincing testimony to the high quality of present-day film fare. Since October, 1934, the bureau has approved 97% of all the Hollywood output. Between June, 1934 and September 26, 1936, the quality seems to have advanced still more since in that period 98% of all films were approved.

Library Journal Lists Prompt New Service

A list of films to be made from books, published semi-monthly by the *Library Journal,* is already proving its wide usefulness to the general constituency of the magazine.

Perhaps the most distinctive service which is traceable to this list is that inaugurated by the Extension Department of the Brooklyn Public Library. Here a card index is kept up to date, indicating the stage of production of the various films made from books.

The great demand from patients in the Brooklyn Hospital for copies of books which will be made into films prompted this up-to-the-minute service.

Episcopal Girls' Group Continues Film Study

(*Continued from page* 1)

into thinking movies have been forgotten," the latest issue of *The Record,* official publication of the Girls' Friendly Society, says in effect. "Substitute the names of the latest movies for those on the check list in the last issues," the publication advises. "*Green Pastures* and *Romeo and Juliet,* for instance are being talked about now instead of *A Midsummer Night's Dream* but what makes a good picture is just as true this year as it was last and you will find the skits and discussion starters, check list etc., in previous *Records* in first class shape as program tools this fall."

Reading For Enthusiasts About Films

(*Continued from Page* 1)

Gladys George; Collier's, October. *From Reef to Reef, The Colorful Career of Errol Flynn*, described by Kyle Crichton; Scribner's October, *Bing Crosby, Marcel Proust and Others*, Gilbert Seldes.

Education in the Movies: California Parent-Teacher, September, *The Three R's Up to Date*—description of a new film project in Los Angeles County schools; Christian Science Monitor, September 29, *Music in the Cinema* by Emile Vuillermoz; Scholastic, September 19, *A Study Guide to Motion Pictures, No. 1, The Charge of the Light Brigade*—prepared by Professor Charles Swain Thomas of Harvard; Social Work Publicity Council Bulletin, September, *The Importance of the Movies Educationally;* Movie Makers, October, *A School for School Films*—Alexander Nealy, Jr.'s report of the National Conference of Visual Education and Film Exhibition; Motion Picture Herald, October 3, 10,097 *Projectors for* 17,000,000 *Students*—an article about the need for educational pictures; Educational Screen, September, *Foreign Films for Educational Institutions*, (Nelson L. Green); same issue, same author, *The Unmistakable Growth of the Visual Idea in Education;* Instructor, October, *Photoplays as an Aid to Education*—article by Dr. William Lewin introducing a new Visual Education Department; Fortnightly, September, *Homer Filmed*—Stanley Casson proposes the filming of The Odyssey.

Character Education: International Journal of Religious Education, October, *Motion Pictures Bring Life to Conferences*—Anna Jean Vandercook writes on the *Secrets of Success* pictures.

Miscellaneous: Quarterly Bulletin of the International Federation of Catholic Alumnae, September, *Hollywood and the Bard of Avon*, Mary Harden Looram; Religious Digest, October, *Calvinism* — Gerhard Werkman on motion pictures in Holland; Saturday Evening Post, September 26, *'Ollywood on the Thames*—Henry F. Pringle on film production in England; Collier's September 12, *Flicker Jitters*—Jim Marshall on movies in the Orient; Collier's, September 26, *What Did She Have On?* — Oscar Howard writes on Omar Kiam, Hollywood dress designer.

New Books on Films: *Film and Theatre*, by Allardyce Nicoll, Thomas Y. Crowell Company, publishers; *Theatre Collections in Libraries and Museums* — an International Handbook by Rosamond Gilder and George Freedley, published under the auspices of the New York Public Library and the National Theater Conference, with the cooperation of the American Library association. This carries a record of all the important motion picture collections of the world.

WHAT'S NEXT IN HOLLYWOOD?

By Alice Ames Winter

Of course the game goes on. But once in a while we pause a moment to estimate its meaning and ourselves. The death of Irving Thalberg is making all the world of cinema ask itself "What next in Hollywood?" For, while the world at large sees a panorama of pictures, each an hour or two hours long, gone in a flash, and while the world thinks only of story and action, those who spend their days close to the studios are deeply aware of the infinite complications, the innumerable threads that must be woven together to make this colored tapestry of pictures. And no other single man during so many years has been the master weaver of all these threads. He was artist, poet, great executive, and always human, understanding, deeply religious. He had the kind of mind that could carry an infinite number of details and at the same time never lose sight of a great objective. So the friends of good pictures —meaning pictures with beauty, meaning and drama, as well as social value—have lost one of their best friends.

It seems fitting that the last completed picture that Mr. Thalberg gave us is the beautiful *Romeo and Juliet.*

What next? The studio has temporarily halted *Captains Couragous, Camille* and *Maytime*, all of which are on Metro-Goldwyn-Mayer's schedule and which, of course, will go on to completion as the men who worked with Mr. Thalberg, and in his spirit, recover from the blow.

Nearly ready for release from the same studio is *The Good Earth*, a production in its way as outstanding as *Romeo and Juliet*. I have spoken of it before, but there are some little human stories that have clustered about it that I am sure you will enjoy. California has built up a Chinese population of great ability—men of affairs, administrators, many of them college graduates. Several of these men have been warmly interested in the picture, and even taken parts. Ching Wah Lee, editor of the *Chinese Digest*, graduate of the University of California, an authority on ceramics, plays "Ching." William S. Law, one of the rotating presidents of the Chinese Six Companies, president of a Chinese Society of 10,000, also a college graduate and powerful civic and political figure, plays the gateman. Soo Yong, graduate of the University of Hawaii, and now working for her Ph.D., plays the Ancient Mistress. There's even a darling Chinese baby, six months old Betty Soo Hoo, whom they call "One Take Betty" because her acting was always right the first time and did not need to be re-shot. Perhaps the most picturesque of all is old Moy Jim Lee, so old that not even he knows his age. He's the famous teller of fortunes of San Francisco's Chinatown, fortunes written on rice cookies, with all the philosophy of ancient wisdom linked to one's particular fate. Our own Paul Muni and Luise Rainer are Wang Lung and O'Lan.

With Thanksgiving will come *Maid of Salem*. Frank Lloyd, who directed *Cavalcade* and *Mutiny on the Bounty*, will direct it. 'Nough said as to quality. *Maid of Salem* is a story of colonial, Puritan New England at the time when that brief hysteria of witchcraft smote the little, narrow religious world and neurotic children or spiteful women spurred on persecution. Definite pains have been taken to study old, half-forgotten records of

(*Continued on Page* 4)

Vaudeville Contributes Talent To Films

(*Continued from Page* 2)

len Brothers, Living Statues." Even the inimitable Fred Astaire is to be found here—listed with his sister, Adele, among the high favorites of the Keith bills.

* * *

When the Dionne quintuplets are seen on the screen in their second picture, *Reunion*, their audiences will view performances pretty much made up as the little performers went along. According to the 20th Century-Fox film company which journeyed to Canada to make the picture "The quints adhere rather closely to the Will Rogers technique, which was occasionally a little trying to his follow actors but which seemed to please audiences more than did previously written dialogue and action." Daniel Clark, A.S.C., who photographed the picture, says he is going to need help for the next film. He estimates at least five cameras, one for each of the young ladies, by next year. "They were like quail this time," he says, "Two cameras had to be used to catch them and heaven knows how we shall be able to photograph them when they become even more nimble."

* * *

Paramount studio folk know the young lady who is now playing the demure role of a Puritan maid, dressed in quiet grey homespun, for that company's picture, *Maid of Salem*, as Claudette Colbert. And so the world knows her, but when her car leaves the studio gates and she drives to her lovely new homeon the sloping acres of Beverly Hills she wishes it known that she is quite another person, with a different name—"Mrs. Pressman." Like many stars she wants a private life remote from lights and cameras.

Church Group Starts A New Movie Course

When a questionnaire circulated to young people's groups of the Protestant Episcopal Church revealed that motion pictures occupied a very important place in their interests, the Literature Committee of the Young People's Fellowship went to work to formulate a practical motion picture program for them.

The unit on movies includes as suggested text material such publications as: *Shopping for Movies*, by A. J. Gregg and Charlotte Feeney; *How Shall We Choose Movies*, by Elizabeth W. Pollard; A Study Guide to the Critical Appreciation of the Photoplay *David Copperfield;* the pamphlet *The New Pictures;* the pamphlet *What Do You Know About Block Booking?* It also recommends the use of *Let's Go to the Movies*, a dramatic skit, and contains suggestions for worship and hints to the leaders of photoplay appreciation groups.

Visiting movies, using texts and questionnaires and reading books, are methods suggested to develop discussion about the best standards to use in judging movies. The ultimate aim of the unit is to encourage young people to "shop for their movies" instead of attending any film that chance offers.

Sets New High In Film Attendance

Any lingering doubt as to the importance of films to the educational and social fabric of this country today was promptly dissipated in the minds of those who saw the figures on the film industry recently released by the United States Department of Commerce and subsequently published in *Time Magazine.*

Weekly attendance at films throughout the world is 220,000,000, of which the United States, with a weekly attendance of 80,000,000, contributes more than one-third. World capital invested in the industry is $2,650,000,000, of which $2,000,000,000 is invested in the United States alone.

There is one motion picture theatre for every 20, 716 persons in the world and one for every 6,724 in the United States.

Average daily attendance at United States motion picture theatres is 11,425,000. The favorite theatre-going hour is between 7:30 and 8:30 in the evening.

AVAILABLE FREE

This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of *The Motion Picture and the Family.*

AVAILABLE STUDY GUIDES
NEW THIS MONTH
As You Like It, In His Steps
Still Available

Daniel Boone, The Green Pastures, A Midsummer Night's Dream, Last of the Mohicans, Little Lord Fauntleroy, Mary of Scotland, Mutiny on the Bounty, Romeo and Juliet, A Tale of Two Cities, Things to Come.

Purchasable from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N. J.

Anthony Adverse, The Charge of the Light Brigade.

Purchasable from Warner Brothers Pictures, Inc., 321 W. 44th St., New York, N. Y.

What's Next In Hollywood?

(*Continued from Page* 3)

that curious episode and also the costumes and furnishings and modes of thinking of the time. Lovely Claudette Colbert is the maid who is caught in the web of suspicion and when strong Fred MacMurray comes up from Virginia things begin to happen.

Out on the beautiful "lot" at the Twentieth Century-Fox studio, where new buildings appear over night, a new ship of ancient framework springs up, and *Lloyds of London* tells the story of the beginning of that famous firm whose business and dominion is linked with so much of England's mastery of the seas. History for background, but high drama for us in the audience.

"You must not say 'thanks,' Freddie Bartholomew; that expression was not used until the eighteen hundreds. Say 'thank you'." "And you, Tyrone Power, drop 'chappie' and say 'fellow.' 'Chappie' came into England in 1821." "An envelope? Now, envelopes weren't used until 1840, when the first postage stamp was issued. The important letter must be folded in another way." And so it goes on location. A whole volume of such details. Yes, directors make mistakes sometimes, but far less than most delvers into musty history.

There's another picture based on far more recent English history, so recent that some white heads among us remember it. In *Portrait of a Rebel,* Katharine Hepburn appears as a leader in one of those first outbursts of young womanhood protesting against being a chattel, demanding to be a free human being. Of course she explodes, stumbles, falls, almost queers her chance of happiness, but she is *somebody.*

Thanksgiving again, and these football games: the politics of football in *The Big Game,* for RKO; romance and football in *Rose Bowl,* for Paramount; and finally, *Pigskin Parade,* from Twentieth Century-Fox, with musical satire, the Yacht Club Boys (you know their absurdities), a snowstorm made by four tons of Hollywood snow (under-toasted corn flakes) and other farcical elements to give it color.

FILMS FOR THE PUPIL AND TEACHER

By SARAH McLEAN MULLEN

Head of English Department and Co-ordinator of Visual Education, Abraham Lincoln High School, Los Angeles; Author of "How to Judge Motion Pictures."

A whole month of school should have given an opportunity for students to become acquainted and to share their summer's tastes and experiences relative to motion pictures. Plans for carrying on the study of motion picture appreciation will undoubtedly have also been discussed, if not completely determined.

An excellent method of doing the latter is to divide the class or club into numerous committees of three or four members each, each committee concentrating attention upon one phase of the picture to be viewed and the material to be read. Committee subjects may include characterization or acting, dramatic values of the plot, sets and backgrounds, photography, lighting, music and kindred topics. When the group sees the picture each committee member watches his special phase with concentrated purpose. Then, combining his findings with the rest of his committee, he works out an oral or written report to give to the class or club. The charm of this plan lies in the fact that the audience group is interested in the same thing as the several reporters and consequently is receptive, while the individual reporter, knowing more than any one else regarding his particular subject, enjoys their response.

The total results are like building a pattern from bits of mosaic. The group is by this process enabled to appreciate and evaluate the artistry and skill of the production as a whole.

Last month we discussed the possible coordination of films with such carriculum subjects as English and social science and pointed out that this correlation should be a factor in determining the films to be studied. Apart from the study of motion pictures as supplementary to the curriculum, however, there is rapidly developing a new school subject, the study of motion picture appreciation not in relation to other courses, but as an end in itself. The art, the technique, the social value and the entertainment value of motion pictures as a dramatic form of expression constitute the fundamentals for consideration. The films listed this month provide suggestions for this form of study.

DIMPLES

(20*th Century-Fox*)

Shirley Temple, as "Dimples," the grand daughter of a down-at-the-heels actor, wins the heart of an aristocratic old lady and brings about a reconciliation between her and her nephew. At the same time she reforms her vagrant relative and establishes herself as an actress in the role of "Little Eva" in *Uncle Tom's Cabin.* The picture has real charm, although the story is slight and serves chiefly as a vehicle to display the abilities of the starlet.

Suggestions for study: Characterization of Shirley Temple; the entertainment features she contributes to the film; characterization of Mr. Morgan; background of sets, costumes, manners and music; place of *Uncle Tom's Cabin* in American drama; the abrupt ending.

THE DEVIL IS A SISSY

(*Metro-Goldwyn-Mayer*)

A young English lad, spending with his father in the tenement district of New York the time allotted to the latter by the divorce court, becomes one of "the gang." His efforts to adjust himself to the problems of friendship with two young "rough-necks" of the district constitute the story elements. The play moves swiftly and enter-

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A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By MRS. WILLIAM DICK SPORBORG,
Chairman, East Coast Preview Committee

How gratifying it was that in spite of the distraction occasioned by the glorious fall weather 70 members of the East Coast Preview Committee were at the Town Hall Club in New York on October 5 for our first meeting of the season. Not only did we welcome our metropolitan members, but substantial delegations from Connecticut and other nearby states, all of them anxious to derive inspiration for the season's work.

One of the most interesting features proved to be the report of our Chairman of Reception of Criticisms, Mrs. Willis P. Miner, who is also Motion Picture Chairman for the City Federation. She told us that many of the comments which come to her are quite irrelevant and indicate plainly that the inquirer has very little background knowledge of methods of film production and distribution. She cited, for example, this question: "Why do we not get new pictures in the community sooner?" This, she said, shows an ignorance of the methods of distribution of motion pictures.

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Council Has Film Booth In Exhibit

Film patrons in Elizabeth, New Jersey, do not rush panting to the neighborhood motion picture house at the close of dinner only to find that they are coming in in the middle of the principal feature film. The Elizabeth Better Films Council safeguards against that. It compiles a time table showing the exact hour and minute at which all films at local theatres go on and then publishes this and also circulates it to film patrons.

These time tables, with other material prepared by the Better Films Council to educate the Elizabeth public as to worthwhile movies, were displayed in a Council exhibit at the "Own Your Own Homes" show which opened in Elizabeth October 5 for a period of one week. Fourteen hundred daily visitors to the show got a thorough education in modern motion picture methods through this booth.

Among Material Displayed

Among the materials displayed were: lists of audience rated films compiled by the Committee for the churches, local newspapers, the library and the Boy and Girl Scouts; also the various selected lists upon which the Committee depends in making out its returns; in addition, the study guides on outstanding feature films which the Committee has purchased for the last few years and provided for circulation in the schools.

Work of Movie Classes

Displays were made of the work of the four motion picture appreciation clubs which have been started in Elizabeth schools, largely through the efforts of the Committee. Announcement was made that two new clubs are starting a similar program this fall.

Hundred Enroll For Course In Memphis

(*Continued from page* 1)

than ever, for on Tuesday, November 10, a class in photoplay appreciation will be inaugurated. Formed primarily for the instruction of members of that committee, it will be open also to interested members of the Council.

By courtesy of the Nineteenth Century Club its auditorium will be the meeting place.

The class will run from four to six weeks under the leadership of Mrs. Merrill Hudson, outstanding in the social, club and political life in Memphis and therefore well equipped to evaluate motion pictures not only from the standpoint of artistry but also of broad social implications.

At the time of going to press considerably more than 100 members of the Council had registered for the class.

Chain Sets A High Standard Of Film Service

For an exceptional grade of service to theatre patrons laurels go to Fox Midwest Theatres. These are some of the things the management does for movie-goers:

Letters which patrons have forgotten to mail can be mailed out from the theatre. Stamps are purchasable from the cashier.

If a mother has no one with whom to leave her children she does not need to miss a good feature picture. Names and telephone numbers of reliable nursemaids, available for part time service, are furnished by the theatre manager.

Theatre call slips are provided for doctors, nurses, public officials and other patrons expecting a telephone call while they are attending the performance.

Last but by no means least, the chain publishes a *Screen Forecast* which briefly evaluates some of the outstanding pictures to be shown in Fox Midwest Theatres during the year. On the back page is a check list on which patrons may indicate which of those pictures they are especially interested in seeing. Mailed to the theatre, this check list brings to the individual theatre-goer notification of the date on which his own favorite films will be shown.

Ancient Culture Bows To Films

An ancient country noted for many centuries for its high standards of culture has capitulated to the modern film. Convinced that motion pictures with light and sound effects will have more appeal to the Chinese masses than books and pictures, the Chinese Ministry of Education has appointed a special committee to study the use of films in education. Its first task will be to educate a personnel to produce films of the requisite type. It will then purchase a large number of projection machines for distribution to various provinces and cities throughout China.

Contemplated films will deal with history, industry, agriculture and sanitation in such popular fashion that the public will be primarily interested in the film and the education will be subconscious.

Has 56 Classes But Wants More

(*Continued from page* 1)

ed Mr. William Orr Ludlow president.

This interesting organization, one of the first statewide film groups, has promoted photoplay appreciation activities vigorously in the schools for the past few years and William F. Bauer, chairman of its photoplay study committee, reports 56 photoplay appreciation classes now functioning.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman.

The most successful teachers and leaders are those who utilize all possible sources of stories, incidents and experiences. There are valuable materials in the newspapers, in local happenings, in life as it is being lived by the members of the group, which have a distinct bearing on this problem of character building. There are stories and problems in the movies which can be used effectively in connection with almost any educational or semi-educational class or club. To be sure they must be selected so that they bear a distinct relationship to the experiences of the group, but such pictures are not hard to find.

I know of a young people's organization that takes a picture for discussion each week and the members have found the meetings most interesting and profitable. Not only does such a plan develop resourcefulness in thinking through the problems of every day living, but it helps each to select and get the most constructive stimulation out of all the pictures they see.

I know of a church that was crowded to the doors every Sunday evening when the minister was preaching on current pictures, using slides of scenes as illustrative materials.

I know of schools where classes on motion picture appreciation are superlatively popular because there is a discussion of the values in the photoplays at the local theatres.

Variety in program and materials is essential to the best results in dealing with young people and part of that variety is the motion picture.

ROMEO AND JULIET

(*Metro-Goldwyn-Mayer*)

Both the play and the picture point the moral of the tragedy of *Romeo and Juliet*. Why must bitterness divide, and why must the feuds and prejudices of the past burden and oppress the present generation? Jealousies and hatreds are costly to every one concerned, but the world pursues its mad emotional debauch.

Two other impressions come out of the picture. One is that patience would have prevented the double tragedy. Hasty, impetuous action is usually not the best solution to a difficult situation. Patience, which gives perspective and frequently permits a problem to solve itself, is born of wisdom.

The other impression is that a philosophy of life must include values that are imperishable. Heartbreaks may come, losses may occur, but ideals which should be life's primary motivation are indestructible.

IN HIS STEPS

(*Grand National*)

One who expects in this picture a reproduction of the story of the book by that name will be disappointed. If, however, you will be satisfied with the presentation in an interesting way of certain practical problems, you will be repaid for seeing it. Here are some of them:

To what extent should parents dictate the life plans of their children?

Are parents ever justified in passing on their quarrels to those children?

Should young people grow up without experience in work?

Does it pay to shield children too much from the hardships of life?

What has religion to offer young people as a guide for life?

CHINA CLIPPER

(*First National*)

Indomitable perseverance, a will to surmount all obstacles is an important factor in all progress. The American tradition, which gives supreme emphasis to this spirit, has not been equally concerned with the human values involved. The clash appears in the picture itself.

It is interesting, however, that in the plot financial profits, so prominent as a motive in industrial and commercial developments in the past, play no part. The goal was achievement which involved financial outlay rather than income. When social progress replaces profits as the supreme goal of endeavor, the world will be a happier place in which to live.

CRAIG'S WIFE

(*Columbia*)

"People who live to themselves are usually left to themselves"

This is the story of a woman who strove for independence and achieved loneliness. There seems to be a peculiar temptation for some people, especially those of wealth, to seclude themselves from human associations. They wish to dominate the whole situation in which they live. Their gregarious instincts are supressed and intruders into their privacy are squelched. In such people the springs of human kindness and sympathy are dried up.

The normal satisfactions of life come through sharing the joys and sorrows of others, and in a host of friends whose confidence and aspirations give life its zest and purpose. Poor indeed are those whose interest centers in things and who live to be ministered unto rather than to minister.

AUTHORITY ON PENGUINS

Roland Young is a well known authority and also an enthusiastic collector of penguins. He has hundreds of figures of them made in every kind of metal, porcelain and glass.

HAS NEW PONY

A new pony, a thoroughbred Shetland, was one of the passengers on the last voyage of the "Queen Mary." He is a gift to Shirley Temple, America's film sweetheart.

AVAILABLE MOTION PICTURE EXHIBITS

Suitable for display in libraries, class rooms, assembly halls.

Romeo and Juliet, Anthony Adverse, The Plainsman* and *Lost Horizon

For information as to how to obtain these address Motion Picture Producers and Distributors of America, Inc., 28 W. 44th St., New York, N.Y.

New Research Exhibits Lend Added Interest

(*Continued from page* 1)

on the novel, which shows the author at his desk, the setting in which he wrote the book and book jackets in many tongues indicative of the languages into which it has been translated.

Other panels show some of the most famous properties in the book and how they were transferred to the screen, among them the famous coach and the little image which belonged to Anthony's mother.

The Make-Up Panel

By far the most interesting panel, however, seems to be that which shows the elaborate process of make-up by which striking screen characterizations are achieved. The character chosen to illustrate this was George Stone. The first picture shows him as a smiling, attractive young man; the final photograph smirking and feline, as he appears as the "cat footman." Intervening photographs illustrate the various stages of the transformation.

In the exhibit on Columbia's *Lost Horizon* a color note is introduced. Color plates of native Tibetan costumes, from which the artists and costume designers worked in costuming the film, are sure to be coveted by teachers and librarians everywhere for their permanent collections. In addition to these there are many beautiful stills of scenes actually in production.

A third exhibit which will have wide circulation deals with Paramount's forthcoming production, *The Plainsman*. Here again there is a wealth of material from which to work and the exhibit contains such novelties as stills depicting the evolution of the barber shop; pictures of the models of old-time paddle-wheel steamers and covered wagons, from which the stage carpenters worked in constructing the sets; reproductions of original photographs of the members of Lincoln's Cabinet and, parallel to them, the players who will play these parts made up for the film.

All three exhibits are now available to libraries, schools and for club meetings where motion pictures are under discussion. As the number is limited, however, they can be shown only where large numbers of people will be able to see them. Those interested in obtaining the exhibits should communicate with the Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York City.

A Clubwoman Chats Upon Family Films

(*Continued from Page* 4)

Other questions, with her comments upon them, were: "'Why does not the screening of certain books adhere more closely to the original text?' Here the critic does not realize that action and continuity are absolutely necessary on the screen and may not have been necessary to the flow of the printed story, because there your imagination supplied what was lacking."

"'Is it necessary to prolong the gruesome and disagreeable parts of the picture, as is so often done? Could not this be suggested?' The motion picture is intended for the masses. While a suggestion is often all that is necessary for the critic, the salient points must often be driven home to the average man by emphasis and repetition."

"There has been much comment upon the discrepancy between the titles of pictures and their content. Herein lies a long story which I cannot go into in detail, except to say that one of the fundamental objects of titles is to intrigue one's curiosity. But there is much more to the subject. Titles, like Topsy, 'just grow'."

Practical Suggestions

Mrs. Miner followed her comments by practical suggestions as to how critics who really want their viewpoints upon pictures to reach the producers should proceed.

"Have written criticisms," she advised. "These can then be authoritatively passed on to headquarters.

"Have constructive criticism. This indicates alertness on the part of the critic and is an encouragement to director and producer to do their best. A good example of constructive criticism is Hugh Walpole's comment when asked whether it was advisable to introduce extraneous dialogue into *David Copperfield*: 'The dialogue is fine as it stands.'

"Have impersonal criticism. We are too much inclined to value a picture as it appeals to us personally, forgetting that the general public often has not the same background of education and culture that we have, and that certain points which seem distasteful to us may be necessary to drive home an important message.

"Have factual criticism. The critic should be specific concerning the exact name of the picture as it appears on the marquee as well as the time and place of seeing it. Possession of an accurate historical background will often aid in interpreting the picture and perhaps will avoid any criticism at all."

Fine suggestions, are they not? Mrs. Miner it seems has incorporated these and others into a course of study for her own motion picture chairmen in the New York City Federation of Women's Clubs. Perhaps other motion picture chairmen in city federations would like to follow suit.

Maytime Rehearsals Halted; Other News Of Musical Films

Rehearsals for the long planned production of *Maytime*, based on Sigmund Romberg's operetta, were halted by Irving Thalberg's death. However, Jeannette MacDonald in slacks and Nelson Eddy in shirt sleeves have been going over the songs, with chorus and forty-piece orchestra, seeking to make them note perfect before the actual shooting begins. As audience they have had Mr. Romberg, Herbert Stothart, MGM's orchestra conductor and composer-arranger, Gus Kahn, lyricist on new numbers, and the entire technical crew, who are standing by to learn what they are to do when the scenes are filmed.

Between times the musicians are experimenting with a reversed phonograph motor, playing what they call "backward music." Romberg is particularly intrigued by the new melodic themes and phrases developed in playing parts of Beethoven's Seventh Symphony in this way. Simple songs such as *Home, Sweet Home* yield surprising results and *Traumerei* is a definite hit. Meanwhile, a brisk argument goes on as to whether the copyright on a piece of music played in this way remains good. Stothart and Eddy believe it does. Romberg is inclined to disagree, but says he would be unwilling to test the matter in court. Jazz is utterly weird played backward and some of the great symphonic records quite amazing. It might be a good guessing game for musical experts.

So skilfully has the new type of musical narration of drama—the so called "underscoring" of a picture—been developed that it is believed to have done much toward paving the way to the present general renaissance of music in pictures.

Certainly it is a far cry from the early experimental days of the sound film to present day musical scoring which draws many of the leading composers and directors of the musical world to Hollywood to test their skill in this new art. This modern underscoring, while designed to avoid domination of the story values, nevertheless is fostering a type of unconscious music appreciation in audiences, an appreciation that has made them far more receptive to music in any form than ever before. Every important picture has much classical music used to set its moods. Often this is in so low a key that the audience is barely conscious of it —but the psychological effect is there.

Among the family pictures this month one is distinctly noteworthy for the fashion in which it revives a classic through the modern medium of Technicolor. Twentieth Century-Fox's *Ramona* makes available to the children of today in screen form a novel that delighted their mothers and fathers in the printed folio. This appealing story of a half-breed Indian girl's romance has been exquisitely filmed. Our East Coast and West Coast reviewers alike were enthusiastic about it and the West Coast group listed it as among the "Best of the Month."

"Robinson Crusoe" Delightful

A few days ago some of our previewers had the privilege of seeing the three-reel version of *Robinson Crusoe* which has been made up for the delectation of juvenile audiences by Columbia Pictures, and which features Uncle Don, the popular radio personality. This was filmed on the small Carribean Island where Robinson Crusoe spent 28 years of his life waiting a rescue ship to take him back to England, and the role of Crusoe's Man Friday is played by a native. M. A. Wetherell, famous stage actor, is starred in the Defoe classic, which is to be released as a separate feature and also as a part of the Columbia *Happy Hour* programs.

Our reviewers characterized the film as "really delightful." Apparently another literary-adventure classic has been effectively brought to the screen.

We prophesy that all young people, but particularly boys, will be stirred by RKO Radio's *Daniel Boone*. To quote from our East Coast previewers: "Episodes in the life of one of America's heroic figures have been knit together in an exciting pattern of love and adventure." The film is well played and we predict that it will be greatly enjoyed, particularly the sequences depicting the siege of a stockade.

Youngsters with an adventurous turn of mind will like *Sea Spoilers*, a Universal film depicting the activities of the United States Coast Guard in tracking down smugglers of seal skins. It gives an interesting glimpse of a little-known branch of government service and therefore has some educational as well as much entertainment value.

Here are some of the month's Westerns: *King of the Royal Mounted*, 20th Century-Fox, a film adaptation of a Zane Grey story; *End of the Trail*, Columbia, also a Zane Grey Western, laid in the period of the Spanish-American War; *The Unknown Ranger*, Columbia, of which the most stirring feature is a realistic fight in a wild valley setting between two magnificent stallions.

Other films which the Committee has no hesitancy in recommending to the family are: *Old Hutch*, (MGM), featuring the well-loved Wallace Beery; *Adventure in Manhattan*, Columbia, a comedy mystery told against the background of a newspaper office and a theatre; and *Sitting on the Moon*, (Republic), a musical farce which has not a great deal to boast of from the angle of plot but is redeemed by the good comedy.

Films For Pupil And For Teacher

(*Continued from Page* 4)

tainingly by reason of excellent acting and skilful direction.

Suggestions for study: Characterizations of Freddie Bartholomew, Mickey Rooney, Jackie Cooper and Gene Lockhart; accuracy of details to make situations seem real: for example, the hide-away of the boys; dramatic suspense in various scenes, notably the one at the death-hour; the operation of a juvenile court and its influence on young boys; the relative ability of juvenile and adult actors to carry a story.

THE CAPTAIN'S KID
(*First National*)

A little New England maid, believing implicitly the bragging tales of an old mariner, involves him in a murder. By an odd twist of fate, the old man becomes a hero and a respected citizen again.

Suggestions for study: Characterizations of Sybil Jason and of Guy Kibbee; development of atmosphere by various devices; dramatic suspense; the use of the map in pirate stories; the boomerang action of braggadocio; a comparison between the ability of girl and boy players.

THE GAY DESPERADO
(*United Artists*)

A gang of Mexico bandits influenced by American gangster motion pictures sets out to equal the exploits of gangsterism across the border. The leader's love for music leads them into difficulties when they kidnap an eloping couple and likewise leads them out again when American racketeers take a hand in the plot. Roystering burlesque and subtle satire, mingled with grand opera music and lyrical photography, bring about one of the most amusing and intriguing films of the year.

Suggestions for study: Characterization of Leo Carrillo and "the Indian" elements of humor; i.e., what makes it funny?; lighting effects; burlesque novelty in photography of Tisse's work in *Thunder Over Mexico;* details of make-up in character roles; authenticity in background; handling of mob scenes; music.

ROMEO AND JULIET
(*Metro-Goldwyn-Mayer*)

For music students, several of the recent films offer great possibilities for study and enjoyment. *Romeo and Juliet* presents old English madrigals, which mark the transition between church music and romantic lyrics, as well as other Elizabethan music, played upon instruments of the period—lutes, viols and the harpsichord. Of greater import, probably, is Tschaikowski's overture, a brilliant interpretation of the mood and plot of the drama by the famous Russian composer.

ANTHONY ADVERSE
(*Warner Bros.*)

Erich Korngold, composer of the music for *Anthony Adverse*, has

(*Continued on Page* 7)

CLASSICS OF THIS AND AN EARLIER DAY ARE FEATURED IN THE CLEVELAND LIBRARY BOOKMARKS OF THE MONTH

"RAMONA"

A romance of southern California in the days when white men hunted down the peaceful Indians.

History—Adventure—Romance
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For the Soul of Rafael, by *Ryan*
The Rose Dawn, by *White*
The Splendid Californians, by *Small*

RAMONA'S COUNTRY

California, an Intimate History, by *Atherton*
Through Ramona's Country, by *James*
The Lands of the Sun, by *Austin*
Romantic California, by *Peixotto*

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Mission Bells of California, by *Walsh*
Junipero Serra, Pioneer Colonist of California, by *Repplier*
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In and Out of the Old Missions of California, by *James*

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"LOST HORIZON"

Mysteriously abducted by aeroplane in India, a chance group of travelers find themselves at a lamasary in the high Himalayas where the monks have the secret of prolonging youth.

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How a fortune was made in the lumber camps, lost in the bank crash and won again in the North Woods.

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Come and Get It
Dawn O'Hara
So Big
Fanny Herself

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The Blazed Trail, by *White*
Brawnyman, by *Stevens*
Valley of the Giants, by *Kyne*
King Spruce, by *Day*
The Riverman, by *White*

SONGS AND LEGENDS OF THE LUMBERJACKS

Ballads and Songs of the Shanty-Boy, edited by *Rickaby*
Songs and Ballads of the Maine Lumberjacks, edited by *Gray*
Saginaw Paul Bunyan, by *Stevens*
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"DODSWORTH"

On their first European tour an American business man and his wife discover the surprising differences in the life of the old world and the new.

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Fiction

Dodsworth, by *Lewis*
Now East, Now West, by *Ertz*
Daisy Miller, by *James*
They Had To See Paris, by *Croy*
The Plutocrat, by *Tarkington*

Travel

An American Family Abroad, by *Anderson*
Meek Americans, by *Beach*
A Tourist In Spite of Himself, by *Newton*
A Thread of English Road, by *Brooks*
Picturesque Old France, by *Turner*
Sunshine and Dust, by *Greene*

Amusing Satires

Mr. and Mrs. Haddock Abroad, by *Stewart*
Eating In Two or Three Languages, by *Cobb*
Imagine My Surprise! by *Andrews*

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Films For Pupil And For Teacher

(*Continued from Page* 6)

utilized and adapted the motif-scheme of opera. His musical creations are identified with character situations and moods and serve as a thematic interpretation to one who can follow them. The most important and most frequently heard are the themes identified with Anthony, played in different keys and intensity according to the hero's development: that of the Casa de Bonnyfeather, a simple, comforting melody; Africa, a barbaric, rhythmic strain; Brother Francois, in noble, canonical style; and the love theme of Angela and Anthony in varying moods.

THE GENERAL DIED AT DAWN

(*Paramount*)

Somewhat the same musical scheme is followed in *The General Died at Dawn*, where each character is interpreted through a theme. The score, based on the whole tone scale, was written by Werner Janssen.

THE GOOD EARTH

(*Metro-Goldwyn-Mayer*)

Music students in preparation for seeing *The Good Earth* should familiarize themselves with the pentatonic scale, and with the various Chinese instruments.

Starts Phone Circle In Summer Recess

Even when the New York City Federation of Women's Clubs recessed for the summer, Mrs. Willis P. Miner, its energetic motion picture chairman, could not abandon better films activities.

A telephone circle of 30 members formed at her home in Mountain Lakes, New Jersey, is one outcome of her summer's endeavors. The objective of this group is to stimulate attendance at good pictures showing in the local theatre. A motion picture class has been established in the local women's club.

Makes Its Bow In Printed Form

Books and Films, the monthly publication of Mrs. Ina Roberts of the publicity department of the Cleveland Public Library and her associate, Anthony Belle, made its September bow in printed form. Originally a mimeographed publication, devoted to suggestions for library-film cooperation, *Books and Films* has found such an enthusiastic audience among librarians and teachers that its editors felt justified in putting out the more elaborate issue. Congratulations upon its success are extended to them.

Theatres Hire College Women As Councillors

College women as councilors in motion picture theatres in Greater New York! This innovation introduced by the Skouras Theatres Corporation is pleasing indication of the increasingly close relationship between the motion picture industry and the best elements in the community. Skouras' thirty new women employees, the major portion of them college women or clubwomen identified with the most forward looking elements in their communities, began their new duties in September. They will keep a watchful eye on the minors under 12 years of age, who, under the terms of the recently enacted New York City ordinance, will be permitted to attend New York theatres unaccompanied by adults, but in sections segregated from the adult audience.

Their duties will not end with keeping their youthful charges out of mischief, however. They will act as public relations representatives of the Skouras chain, speaking to community groups about films to be locally shown which have a pronounced value for family audiences, for children and minor groups and as an adjunct to education. In addition they will interpret to the public some of the problems of the theatre manager and thus increase the rapport between the industry and its patrons.

Their employment by the Skouras management is one of the most progressive steps yet taken by a theatre chain and indicates the industry's definite recognition that motion pictures are distinctly a community enterprise and that each neighborhood theatre has a genuine community responsibility.

Europe Again Is Goal Of Contest

(*Continued from page 1*)

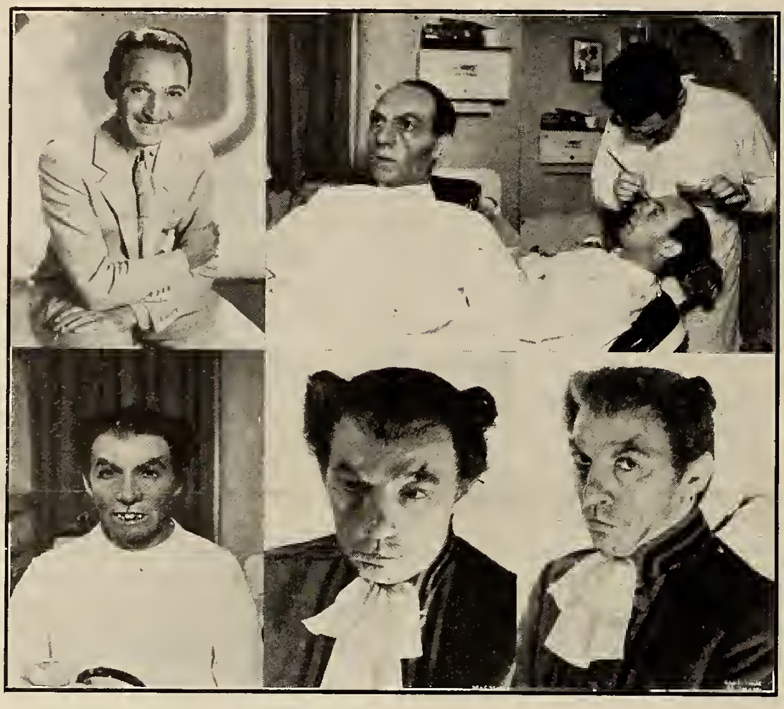
in communities throughout the United States and then to submit the winning entries in these contests to the national judges, who will in turn pick the winners of the grand prizes, the two trips to Europe. Individuals sponsored by a theatre manager may enter if there is no local contest.

Judges will be Gene Tunney, as famed for his knowledge of the classics as for his fistic prowess, Dr. Samuel Tannenbaum, secretary of the Shakespeare Association of America and professor at Hunter College, and Prof. William Strunk, Jr., of Cornell, who acted as technical advisor in the filming of *Romeo and Juliet*.

Actual entries in the contest will be illustrated notebooks, decorated either with 24 miniature stills furnished for the purpose or with original sketches. Each contestant must also submit answers to 24 questions about the film.

Winning entries in local contests must be forwarded to New York by May 1, 1937, to be judged in the national contest.

Technique Of Film Make-Up Demonstrated Through Stills



A section of the "Anthony Adverse" exhibit showing the evolution of George Stone into the cat footman. The panel has been perhaps the most popular in the exhibit.

School Movie Club Gives The Pupils New Service

Students in the Greenwich, Connecticut, High School will select their motion picture fare this year from annotated lists of interesting films provided by the school Movie Club.

Special Committee Does Work

The new service is carried on under the direction of Miss Eleanor Child of the English department of the faculty, with a special committee of club members assigned to the task. *Selected Motion Pictures* and other reliable lists are used by the youthful movie critics to guide their choices. A suitable description of each film is written and the resultant list reproduced on the school mimeograph.

The service is proving very popular with the students and promises to increase attendance at worthwhile films.

Film Committee Reports Fine Theatre Cooperation

A noteworthy record in theatre cooperation with a Better Films organization is announced by the Motion Picture Committee of the Southern District of the Pennsylvania Federation of Women's Clubs, of which Mrs. S. B. Cuthbert is chairman. According to Mrs. George W. Postgate, publicity chairman of the committee, 59 theatre managers in Alleghany County, Pennsylvania, are cooperating with the motion picture committee by consulting its lists of approved pictures before shaping their programs and by arranging wherever possible week-end family programs and Junior Matinees.

Six Since July 1

Six of these 59 theatres have been added since the first of July. Forty-one theatres gave family programs July 4.

Why The Bookmarks?

(See page 7)

***Dodsworth*—because it is an excellent film of its type on all counts.**

***Come and Get It*—because it is a typical American success story.**

***Ramona*—both because it is a classic and because it is a perennial favorite.**

***Lost Horizon*—because of its wide popularity and because of the interesting philosophy of the book.**

Popeye First In Affections Of South Bend

If you should ask the children of South Bend, Indiana, who is their favorite motion picture star a unison shout of large proportions would unquestionably arise: "Popeye the Sailor."

So popular with the boys and girls of South Bend is this energetic propagandist for spinach that it was found impossible to recess the local "Popeye Club" when schools closed for the summer. Not only was there protest from the children but from parents, teachers and the townspeople as well. For the Popeye Club has marked perhaps the town's most successful experiment in Junior Matinees.

Meets On Saturday

Meetings are held once a week, at 12 noon, in the Colfax Theatre. Each is opened with the singing of *The Star Spangled Banner* followed by the *Salute to the Flag.* This in turn is followed by six or seven appropriate shorts and a carefully selected feature, all designed to guide youthful auditors to right standards of movie taste.

When a member of the Popeye Club has a birthday he gets a free admission. Otherwise, the cost of the program is 10c.

A Popeye Club band of twelve members has been organized which frequently furnishes music for the matinees.

Cinema Tea Opens Season

Once more the East St. Louis, Illinois, Better Films Council has demonstrated how cordial is the relationship between the organization and the management of the local theatres.

The opening festivity of its fall season, a Cinema Tea, was held at the Fortieth Street Theatre. There a Mickey Mouse cartoon in Technicolor, a Fitzpatrick travelogue on Ireland, the Technicolor short, *La Cucaracha*, and a Gaumont-British feature film, *The Unfinished Symphony*, were presented through the courtesy of the management and by arrangement with Miss Lila B. Schofield, secretary of the St. Louis Film Board of Trade. The theatre furnished several musical numbers and tea and light refreshments were served.

Honor guests were: Mrs. W. H. Schmale, president of the St. Louis, Missouri, Better Films Council; Mrs. Arretus F. Burt, founder of the St. Louis Council, and Mrs. J. F. Noble, chairman of previewing in the St. Louis theatres.

Miss Elsie Clanahan president of the Better Films Council, presided and called particular attention to a fine display of *Romeo and Juliet* stills which had been arranged in the theatre.

The Cinema Tea was a distinct novelty for East St. Louis and started the club season most auspiciously with 350 people attending.

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A Bulletin for All who are Interested in Better Motion Pictures

The Motion Picture and The Family

LIBRARY OF CONGRESS · NOV 24 36 · PERIODICAL

Comment on Current Films by Teachers, Educators, Community Leaders

VOL. 3 NOVEMBER 15, 1936 No. 3

Exhibits Make Hit In New York City Libraries

Exhibits on the mechanics of motion picture production and the research involved in picture making promise to prove a powerful new ally to the library in stimulating reader interest in films from books, according to the testimony of New York City librarians.

Research exhibits on *Anthony Adverse,* displayed for a three week period in the various sub-branches of the New York Public Library system, provoked enthusiastic comments from librarians and teachers as well. The number of people seeing the exhibits ran up to many thousands. Enthusiasm was equally divided among old and young.

Two librarians commented that many visitors moved stools in front of the exhibit and spent a long time studying the pictures; others that readers climbed on the stools to get

(*Continued on Page* 3)

Movie Group Starts Fine Civic Project

Once in a while motion picture appreciation groups diverge from their own program to lend their influence to a civic project unrelated to films. That was what happened this summer in the citywide motion picture appreciation classes in Kingston, New York. At each meeting, besides discussing some phase of film study, the classes hold a forum on a current problem.

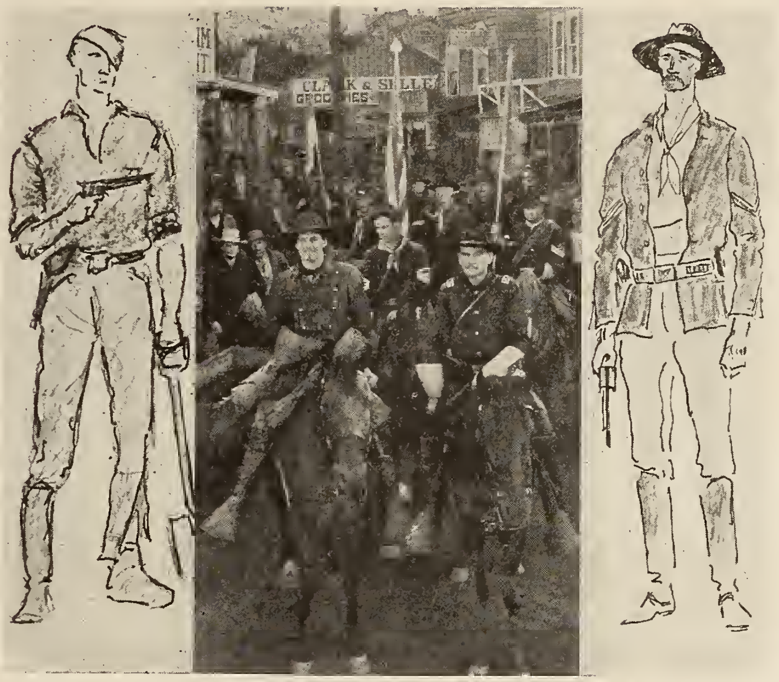
When crime was discussed, the older boys suggested that better equipped playgrounds might prove

(*Continued on Page* 3)

Films Reviewed In Current Issue

Anthony Adverse, page 6; *Along Came Love*, page 6; *The Big Game*, page 2; *The Big Broadcast of* 1937, page 5; *Code of the Range*, page 4; *Country Gentlemen*, page 6; *The Devil is a Sissy*, page 7; *Dimples*, page 6; *Dodsworth*, page 6; *Easy to Take*, page 6; *Follow Your Heart*, page 5; *Hopalong Cassidy Returns*, page 6; *Make Way for a Lady*, page 4; *Pigskin Parade*, pages 5 and 6; *Ranger Courage*, page 6; *Rose Bowl*, pages 5 and 6; *Smartest Girl in Town*, page 6; *Tarzan Escapes*, page 6; *Tugboat Princess*, page 6; *Under Your Spell*, page 5; *Valiant is the Word for Carrie*, page 7; *Without Orders*, page 6; *A Woman Rebels*, page 6.

General Merritt Rides To The Rescue Of General Custer



A glimpse of the pictorial exhibit on Paramount's "Plainsman." Right to left are sketches of frontier characters from which the actors worked.

American history comes vividly to the fore in one of the noteworthy film releases of the immediate future. This is *The Plainsman,* a frontier tale which is being produced by Paramount.

The story opens with the close of the Civil War and tells of those rugged, stalwart, frontier scouts who eventually subdued the Indians and made the great plains safe

(*Continued on Page* 4)

Manager Cooperates With Film Classes

Far-seeing theatre managers are beginning to recognize that cooperation between schools and the photoplay is one of the most worthwhile methods of building up audience interest in films and they do not hesitate to give special ad-

(*Continued on Page* 4)

Library Lawn Utilized For Promotion of Film

The library lawn in Oklahoma City lent itself to novel uses when *The Last of the Mohicans* was played at the Criterion Theatre in that city recently. A huge open book, seven feet high and five feet wide, with six-foot tinted pictures

(*Continued on Page* 2)

Rhode Island Bulletin Wins Approval

If the Rhode Island State Federation of Women's Clubs entertained any doubts as to whether the picture-goers of that state appreciate their monthly motion picture bulletin all these were set at rest by a survey recently completed.

A questionnaire circulated by Mrs. Clifton L. Thornley, motion picture chairman of the Federation, to the 58 organizations which for the past seven years have been receiving this free service, disclosed the following interesting facts:

Practically every organization would be willing to pay for the bulletin if it were found necessary

(*Continued on Page* 3)

19,000 Shown Success Films Wichita, Kan.

The attention of audiences aggregating nearly 19,000 was directed to the value of motion picture films as a medium of character education during a recent visit of Dr. I. E. Deer, member of the staff of the Motion Picture Producers and Distributors of America, to Wichita, Kansas.

One of the primary purposes of Dr. Deer's visit was to acquaint officers and directors of character building agencies with the *Secrets of Success* series of motion pictures designed to stimulate discussion of character problems and to help young people formulate proper ethical standards. Thirty-one showings of the pictures were given, the films selected being: *Gentlemen Are Born*, dealing with the adjustment of youth to the present day economic situation; *Broken Lullaby*, which has a powerful peace theme; *Alias the Doctor*, which is a significant commentary on both selfishness and intemper-

(*Continued on Page* 2)

Clever Librarian Invents Movie Corner

A movie corner is a new device invented by Richard James Hurley, librarian of the Roslyn, Long Island, High School, to interest movie-minded boys and girls in worthwhile books.

On a special set of shelves he has arranged all recent books from which films have been made. In addition to these he keeps in his "movie corner" a bulletin board on which are mounted movie guides, illustrative materials, stills, a schedule of current showings of films from books, a checked list of desirable pictures, reviews of outstanding pictures and a list of all

(*Continued on Page* 2)

Become Distributors For Research Exhibit

The office of *Theatre News*, publication of the New Haven Council of Theatre Patrons, has acquired a new function in the past few weeks in cooperation with the art department of the New Haven Free Public Library. It is serving as a free distribution agency for the exhibit of research stills on *Romeo*

(*Continued on Page* 3)

AVAILABLE STUDY GUIDES
NEW THIS MONTH
Nine Days a Queen
Still Available

As You Like It, Daniel Boone, The Green Pastures, In His Steps, Little Lord Fauntleroy, A Midsummer Night's Dream, Romeo and Juliet, A Tale of Two Cities, Things to Come.

Purchasable from Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N. J.

Anthony Adverse, The Charge of the Light Brigade.

Purchasable from Warner Brothers Pictures, Inc., 321 W. 44th St., New York, N. Y.

College Women Praise Pictures

"The American Association of University Women is grateful to the motion picture industry for its fine response to the public demand for better motion pictures." This pronouncement was made at a meeting of more than 100 women university graduates and local educators attending the meeting of the San Francisco branch of the National Association of University Alumnae.

Mrs. Sylvain S. Abrams, president of the organization, in an address on picture problems, emphasized four conclusions which she said had been reached in a six year study of the motion picture as a cultural force in American life. They were:

"The motion picture is a great force for education today, but the entertainment values must not be neglected.

"The social attitudes revealed in the motion picture exert a definite influence on American life.

"Up to a few years ago 'false standards of living' were glorified on the screen, but these were just an expression of madness following the war.

"The industry is giving the public the best possible type of pictures today."

Do Effective Promotion For "Anthony Adverse"

A new high mark in effective promotion of a current motion picture was set by the Homewood Woman's Club of Pittsburgh when *Anthony Adverse* played recently in that city.

An entire program was devoted to the picture, with the *Anthony Adverse* research exhibit displayed, and also more than 100 stills on the picture.

An address on the outstanding features of the film was followed by a theatre party which gave members and friends of the club an opportunity to attend in a body. More than 60 of the 100 members who had been present at the special meeting attended this showing. Others went at a later date.

FILMS FOR THE PUPIL AND TEACHER

By SARAH McLEAN MULLEN

Head of English Department and Co-ordinator of Visual Education, Abraham Lincoln High School, Los Angeles; Author of "How to Judge Motion Pictures."

One of the chief objectives in a course in motion picture appreciation is to enable young people to choose their films wisely. This leads naturally to a class discussion of what influences a person in his choice of motion pictures. The reasons given will range from additional inducements, such as 'bank nights,' gift china and free parking, to advertisements, fan magazines, guide service, like that provided by the libraries, and probably last of all to reviews. Students will include as their reasons for choosing particular films their means of transportation, individual preferences for theatres, for seats, for sound equipment and screen, for managers, no less than their liking of certain stars and directors, favorite stories and favorite types of drama.

Dozens of Reasons for Choosing Film

Causes for choice may reach to a hundred or more, and yet they probably will not emphasize the ones anticipated by publicity directors. Nevertheless, each is worthy of consideration by the class in order to determine which are valid and which may be generally accepted as contributory to insuring a satisfactory choice. For our purpose it is wise to concentrate upon the reasons connected with production.

Last year this column carried for a time a brief outline giving the basis of general reviewing. It would be well to discuss in class the points in this outline to determine which are essential. Nearly every filmgoer has a favorite reviewer upon whom he depends for guidance. It is interesting to analyze the reviews of these individuals to discover what is generally included and what is omitted, what is the individual viewpoint or philosophy regarding screen drama and whether this or a special literary style gives the review its distinction.

The next step following reading and discussion is actual practice in writing reviews and criticisms. The chief value of this lies not so much in facility of expression as in growth in evaluation.

As students of the motion picture, we should bear in mind that a good review is always constructive. It should evidence appreciation of the points of excellence and novelty rather than condemnation of the trite, shallow or valueless points, although these should not be overlooked. Comparisons of several critical reports, reviews and advertisements with the personal evaluations of the members of the group will be found most valuable after previewing a picture.

This month let us base our judgment of the special entertainment features of certain current pictures upon the generally accepted idea that the action of the story should never seem to be stopped or delayed merely to introduce entertainment, whether it be music, dancing or sports; that such features should be woven into the fabric of the story. A series of football pictures will offer illustrations of some of these points.

THE BIG GAME
(*RKO Radio*)

The Big Game, based upon a serial written by a sports writer on the *New York Daily News*, gives the impression of authenticity. The plot skeleton is the usual sport story, with the hero absolutely essential to the success of the team and winning a last-minute victory. The kidnapping scene also is trite. The novelty comes in the development of a strong theme. Attention is called to the significance that Americans attach to the financial aspect of the Big Game and to the growing influence of gambling. The actual football scenes, played by stars of both East and West, are

(*Continued on Page* 5)

Make American History Vivid To Student Group

Another experiment in education via the film has been inaugurated by RKO Radio with the production of *Daniel Boone*, the story of America's great scout who pioneered in the settlement of Kentucky.

This will be the first of a series of characterizations of famous figures in American history by George O'Brien, who starred in the film. Youthful picture-goers will acquire their next knowledge of one of the most stirring events in American history through this medium, when Mr. O'Brien's next historical picture, *Sam Houston, Pioneer*, is released.

Test Length of Memories By Film Revival Program

An interesting test of the length of motion picture memories is one of the by-products of a project for the revival of favorite films inaugurated by the Larchmont Theatre of Larchmont, New York. The management, which had advertised to arrange special programs regarding old favorites, ran into an unexpected obstacle when it was found that many of the patrons called for films several years old, so that it was necessary to get prints out of storage. Many of the pictures desired, however, are of more recent vintage and the revival programs are very well patronized.

19,000 Shown Success Films Wichita, Kan.

(*Continued from Page* 1)

ance; *Sign of the Cross,* which deals with the principle of sacrificing for religion; *The Band Plays On,* which emphasizes the desirability of team work, and *Tom Sawyer,* which shows how with proper motivation young people can be made to like work as well as play.

17,000 High School Students

A total of 17,000 high school students saw the films which were also shown to representatives of Hi-Y clubs and Girl Reserves, groups of school teachers, the Christian Youth Council, the Negro Branch of the Y.W.C.A., members of the Council of Churches and students of both the Friends University and the University of Wichita.

The visit was preparatory to an extensive use of the films in schools and religious groups as a medium of character education.

One of the most interesting discussions developed during the showing of the film, *Gentlemen Are Born*, to the Christian Youth Council. Practical suggestions for further exploration of the social problems outlined in the film were formulated. Among them were the proposal that personnel men from industry be invited to discuss with students what industry looks for in young people seeking jobs and how they can prepare while still in school to fit themselves for employment. It was also proposed that a study be made in cooperation with the Y. M. C. A. and the Y. W. C. A. into the method of operation of the various employment agencies. A third suggestion was to discuss the economic basis of marriage and the advisability of a married woman working. It was also proposed that attention be given to the various social security plans.

Clever Librarian Invents Movie Corner

(*Continued from Page* 1)

the volumes to be found in the book-movie corner.

"You will not need many shelves in your movie corner," Mr. Hurley advises his fellow librarians, "for if the books are at all attractive you will find yourself a librarian Mother Hubbard."

Library Lawn Utilized For Promotion Of Film

(*Continued from Page* 1)

of Randolph Scott and Binnie Barnes, stars of the film, occupied a prominent place on the lawn for a few weeks prior to the showing and was responsible for sending many school children to the theatre to become acquainted with this particularly stirring incident in American history.

Exhibits Make Hit In New York City Libraries

(*Continued from Page* 1)

a closer view of them. The small map of Anthony's travels proved one of the most interesting features and stimulated a number of lively geographical discussions. One high school student, after seeing the exhibit, brought in a group of his friends and with the pictures as a basis traced and retold the story of the play. Amateur photographers were especially interested in the pictures.

Comments regarding the *Romeo and Juliet* exhibit which was displayed in sub-branches of the New York Public Library system at an earlier date were equally enthusiastic. One branch librarian wrote: "I do not believe we ever had an exhibit which created as much comment as this one. All our copies of *Romeo and Juliet*, together with the motion picture edition which we own, were immediately borrowed and reserved. We also had requests to put a copy in our Browsing Collection so that it might be read there."

A similar reaction followed the display of the *Romeo and Juliet* panels at the conference of the New York State Library Association at Lake Mohonk the week of September 20. They were shown there as part of an adult education exhibit illustrative of a rich field of library exhibit material that leads directly to the reading of more and better books.

"The best exhibit we have ever seen on adult education and the library," was the significant comment made by many of the librarians and reader advisers who saw it.

Rhode Island Bulletin Wins Much Approval

(*Continued from Page* 1)

to make a charge; almost all the organizations post the bulletin immediately upon receipt; each group testified that it is frequently consulted.

The number of people actually seeing the bulletin ranged from five weekly in some of the smaller organizations to approximately 1,500 weekly in the larger, and the total number who consulted the lists ran to many thousands.

Become Distributors For Research Exhibit

(*Continued from Page* 1)

and Juliet which early in the season attracted such widespread attention at the New Haven Public Library. The exhibit has been routed to Farmington and Danbury, goes on to East Haddam and thence to Waterbury, and early in January will be moved to the Bulkeley High School in Hartford. Each exhibit is left in place a fortnight or more.

WHAT'S NEXT IN HOLLYWOOD?

By Alice Ames Winter

Can you believe that twenty-five years spans the length of time since moviedom began to be a Kingdom? The birthday of Adolph Zukor is to be celebrated January 7th by a re-showing of the first artistic feature length picture ever shown in America, *Queen Elizabeth*, with Sarah Bernhardt playing the star role. The picture was shown in New York in 1912 and convinced a waiting world of potential picture fans that full-fledged beauty and entertainment could come to the screen. Mr. Zukor—perhaps you will send him a thought that day, as a far-seeing creator of picture standards—will be entertaining a great group of the stars and executives who have been associated with him at Paramount through the years. And as a feature *Champagne Waltz* will be given to his guests and simultaneously will be released in cities over the country. Gladys Swarthout sings in it. Old waltzes and modern jazz together paint the sound picture.

And is there any limit to what Shirley Temple's versatility can do? You will not think so when you hear her talking Mandarin Chinese in *The Stowaway*, a bit of language-study in which she is said to have outdistanced many of the Chinese who are her fellow actors but who, born in this country, have had to learn what is supposed to be their native tongue. Anyway, French books are lying on the shelves and Chinese is to the front at the 20th Century-Fox lot. A clever song hit in this picture, now nearly finished, is a double version of *Good Night, My Love*, a child version sung by Shirley, and an adult version sung by Alice Faye. With Robert Young, the little girl sings *I Want to Go to the Zoo*, and alone, *A Choo Choo to Lullaby Town.*

And we must speak again of a picture that looms big, for after three years of waiting, after interminable research, after creating a great Chinese farm and photographing it in its fertile glory and then again when it has been smitten by drought and the starving people are grubbing for beetles and roots, after gathering an extraordinary group of actors from among some of the outstanding Chinese of California, we are soon to see *The Good Earth.* It ranks among the great pictures of the year, and when one considers some of the product of 1936, that means among the great pictures of all years—human, sometimes stark and sometimes beautiful, tense, dramatic and an outstanding piece of directorship and photography. Metro-Goldwyn-Mayer makes it.

Among the most picturesque happenings of Hollywood today is the filming of *The White Hunter.* Gene Markey, newspaper man and novelist, wrote it and is also associate director. Major Court Treatt, a British officer who spent twenty-two years in Africa, made the first motor trip from Cairo to Cape Town, laid out the airline between these cities, has written treatises geographic, zoological and ornithological, wrote the war chant for the Swahile warriors, and joins with Prince Modupe of Nigeria in creating those warriors out of Central American blackamoors, shaving designs on wooly heads and getting metal tubing for costumes. But much of the picturesqueness comes from the 240 animals that take part. Animals in pictures are a delight to audiences, but on the lot they create all kinds of problems.

Shorty, the chimpanzee, sold himself to Mr. Markey at their first interview, when he slipped over to

(*Continued on Page* 8)

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman.

The motion picture is an unique contribution of America to art. Appreciation has developed rapidly during recent years. The dramatic, scenic and musical elements have been given popular acclaim. The artistic settings growing out of intensive research have been awarded high praise.

Serious students of social trends and attitudes, however, have been concerned about the effect of motion pictures on the ideals and conduct of the mass of people who regularly attend the theatres. Much has been written concerning this problem, but little has been done to guide the reactions of young and old to the life situations portrayed on the screen. The producers are becoming more sensitive to their responsibilities, but the problem is not wholly theirs. Parents and teachers have an obligation to fulfill in helping youth to think constructively about life as it reacts mentally and emotionally to the drama of the motion picture.

This column is a reminder of the social values in current films. Designed for parents and teachers, it suggests lines of thought growing out of significant pictures that will make screen fare productive of wholesome attitudes and conduct.

(*Continued from Page* 6)

45 Theatres Aid Project Jr. Programs

Previewing and evaluation of newsreels and short subjects for juvenile consumption is the latest enterprise inaugurated by parents and faculty members representing more than 50 public and private schools in New York City. Proceeding on the assumption that in many communities week-end programs for children have not worked out successfully because attention has been focused almost entirely upon the previewing of feature films, these schools have formed a Schools Motion Picture Committee to preview newsreels and short subjects, as well as full length films and to select appropriate week-end programs for boys and girls.

Forty-five Theatres in New York Cooperating

Forty-five motion picture theatres in Greater New York are already cooperating.

These are some of the qualifications the committee takes into consideration in selecting its programs: adventure, which is considered especially desirable for elementary school pupils and those in the earlier stages of junior high; artistry, which involves authentic staging and careful photography; education, which stresses biographical, geographical and historical subjects; entertainment, defined as clever acting, interesting plot and story and sincere portrayal; humor, which is characterized as real wit devoid of vulgarity; inspiration (here, the committee parenthetically inserts that "pictures for the young should so far as possible correspond to truth and the higher values of life"); romance, which is not to be confused with sentimentality.

Not every picture selected for a week-end program has to possess all these qualifications, but every picture that is good for children should have some of them, the committee maintains.

Movie Group Starts Fine Civic Project

(*Continued from Page* 1)

a remedy for the outcropping of juvenile misdemeanors.

A conference with the Mayor disclosed that he did not have money available at the time to increase playground equipment. At his request Mrs. Myrtle D. Luther, who organized the motion picture appreciation classes, agreed to undertake a citywide flower show, the proceeds to be used for the needed equipment. Approximately $1,500 was cleared through the project. As a merited reward for taking the initiative in promoting this fine civic enterprise, the film appreciation classes won first prize and a special blue ribbon for their group exhibit.

Form New Adult Study Group In Whittier, Cal.

Among the latest additions to adult study groups on motion pictures is one just formed by the education section of the Whittier, California, branch of the American Association of University Women. Drafting upon Hollywood studios for specialists in various fields of motion picture production, the group expects to make itself conversant not only with acting and camera technique, social and entertainment values in films, but also with the methods by which stories are selected and dialogue formulated for present day pictures. A committee will be sent to Hollywood each week to preview unreleased films and bring back its evaluations to the group.

The opening meeting of the study group on November 8 was a noteworthy occasion with about 80 women in attandance, many of them guests of the members, who number 15.

Mrs. Nathalie Bucknall, director of research at the Metro-Goldwyn-Mayer studios, the speaker, explained the work of her department and gave interesting sidelights on the making of such films as *Camille, The Good Earth* and *Romeo and Juliet.*

Manager Cooperates With Film Classes

(*Continued from Page* 1)

vantages to schools which feature photoplay appreciation.

One of the best instances of cooperation yet reported is that of the manager of the Varsity Theatre in Evanston, Illinois. Determined to do his share towards educating motion picture audiences of the future, he allowed the English department of the Evanston Township High School to dispose of 2,913 free admissions to his theatre last year.

Teachers were allowed to take groups of 60 pupils or less, free of charge, to pictures which were deemed of sufficient interest to warrant classroom discussion.

Twenty-two of the 33 English teachers took advantage of the opportunity. Two thousand and eighteen different pupils saw one or more pictures. In some cases the teachers discussed the motion pictures with their classes before attending the showing. A larger proportion waited until the film had been seen.

This year the school authorities have formulated some new regulations. The opportunity to attend a free show will be given only once to a pupil. Teachers will make their selection from a list of noteworthy pictures conspicuously posted and also from a book of reviews. They will be allowed to take 100 pupils instead of 60. The teacher who signs up first gets first choice of the films to be studied.

A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

When we contemplate the pronounced improvement in films in the last few years most of us dwell largely upon our own increased pleasure when we go to the cinema. We think with satisfaction of the manner in which present-day films minister to our esthetic sensibilities with their opulence and beauty of settings; of the cultural stimulus we get when we see the imaginative genius of creative minds applied to the translation of the classics into epics of the screen; of the pleasure it is to hear superb orchestras and great musical artists in the pleasant, accessible and intimate surroundings of the neighborhood motion picture theatre.

A Whole New Aspect

But there is a whole new aspect of the improvement in films to which we give very casual attention. That is the enormous influence they have upon raising the cultural standards and bringing beauty and drama at popular prices to the masses. When we clubwomen go to see *David Copperfield, Great Expectations* or *A Tale of Two Cities* we do not discover Dickens. We had been familiar with the plays of Shakespeare long before we saw *A Midsummer Night's Dream* or *As You Like It* upon the screen. Nor were even such films as *The White Angel* and *The Story of Louis Pasteur* complete revelations to us. They pictured more vividly personalities and events of which we already had at least a background knowledge.

To those whose lives began in the tenements or in a little less than middle class homes, present-day films open the portals of a new intellectual world. The great films of the past two years have sent adults who never before have been numbered among the reading public hurrying to the libraries in thousands. A member of the Cleveland Public Library staff tells a story of having the waitress in a neighboring cafe ask her how soon her name could be moved up to the top of the waiting list so that she might have a copy of Maurois' *Disraeli* when that film was playing. The release of *The Barretts of Wimpole Street* sent a wave of Browning enthusiasm sweeping over the land. The people who applied for copies of Browning's poems or Elizabeth Barrett Browning's *Sonnets From the Portugese* were not prosperous folk who drive in expensive town cars, but men and women with shabby clothes and shoes and wistful eyes who had found in the poetry of the Brownings and through the story of the romance of Robert Browning and Elizabeth Barrett a quickening romantic impulse in themselves.

Everybody enthuses these days about the motion picture appreciation classes in the schools and how effectively they teach the younger generation right standards of motion picture appreciation. Few have thought of the great influence these motion picture appreciation classes have by indirection upon our present adult population. All of us know how much the family conversation always hinges upon what interests the youngsters in school. It would be interesting to speculate how many conversations about the great novelists, the great biographers, the great figures of art, literature, history and the stage, have been started in very humble American homes because of the enthusiasm with which Mary or Johnnie or Susy dashed home from school and told the story of the day's events in the motion picture appreciation class.

It would be interesting to speculate, too, how much influence has been exerted on the lives of young people by those preachers and teachers who have had the intelligence to utilize the modern feature film, young America's favorite entertainment, in teaching the younger generation high ideals of sportsmanship, courage, integrity, sound ethics.

In my opinion the value of the motion picture is just beginning to be realized in America. If the producers maintain and improve the present high standards of production there may well be a day when motion pictures will share the work and responsibility of teachers and preachers and shapers of thought for the American people.

Extraordinary Number of Family Films

Meanwhile there are smaller mile-stones of progress upon which we may congratulate ourselves.

The week ending Tuesday, November 10, was noteworthy for the extraordinary number of family films produced, eight in all, an average of more than one family film released per day. Of these films but one, *Code of the Range*, Columbia, was the typical Western. The others offered a wide variety of cinema fare for the younger generation.

Under Your Spell, 20th Century-Fox, presented Lawrence Tibbett, one of America's greatest baritones, in a picture not noteworthy for originality of plot, but amusing because of the comedy of Gregory Ratoff and Arthur Treacher and certainly outstanding in one respect: the magnificent rendition by Mr. Tibbett of a scene from Gounod's "Faust."

Edith Fellows, one of the engaging youngsters of the screen, appears in *Tugboat Princess*, Columbia, which is, to quote our East Coast previewers, "an unpretentious story of the devotion of an old tugboat captain for a little girl who has lost her parents."

Make Way for a Lady, RKO

(*Continued on Page* 6)

Start A New Partnership Of Book and Film

For a long time libraries have proven a valuable asset to the motion picture theatre through the great interest they have aroused in films dramatized from books, historical incidents or the lives of famous figures. Now the library has turned the tables and called the film to its assistance. A two-reel motion picture, entitled *Found in a Book*, written and produced by the administration class of the University of Illinois Library School, is designed to present the charm and romance of the library through the medium of the modern motion picture in such fashion as to increase student interest in reading.

Libraries and films have been partners for many years in arousing interest in fine literature but this is believed to be the first instance in which a film has been definitely adapted to college library instruction. The scenario of the film is of popular order, depicting the differing experiences of two boys, one of whom makes use of the library in the preparation of his theme, while the other discards its valuable aids. In true Horatio Alger fashion the former completes his theme in record time and prepares for a date with Sue, while the latter is left behind to pore moodily over pages covered with illiterate scrawls.

Elizabeth Film Council Announces New Goal

A new focus for the work of the Elizabeth, New Jersey, Motion Picture Council during the current year is announced by its president, Mrs. George C. Cleary. Special emphasis will be laid upon educating mothers' groups to the value of present-day films as a medium of teaching and to the necessity for seeing that children choose their film fare properly.

General Merritt Rides To Rescue General Custer

(*Continued from Page* 1)

for the settlers.

Through its dramatic scenes move such characters as Wild Bill Hickok, Buffalo Bill Cody, General Merritt, General Custer and Sitting Bull. Captures and escapes of the scouts, stirring battles with the Indians and the Custer massacre provide thrills.

From the student and research angle, however, much more important than these are the fidelity with which the film reproduces the costumes, customs and atmosphere of pioneer days and it is the latter feature which has been responsible for its selection as the subject for one of the research exhibits.

Films For The Pupil And For The Teacher

(Continued from Page 2)

excellently handled, so that they seem naturally a part of the plot. The blending of regular players and football stars is well done.

PIGSKIN PARADE

(20th Century-Fox)

Pigskin Parade is obviously musical comedy in type or even so unreal as to be classed as an extravaganza. It is meant to be nonsensical, with emphasis upon entertainment. In fact there is so little plot that one might almost say it interferes with the entertainment. Amusing as the songs of the Yacht Club Boys are, there is too much of them for plausibility. Stuart Erwin does excellent comedy work as the casaba thrower who makes possible the victory of a little jerkwater college over Yale in a game played during a driving blizzard. And Judy Garland, first as the girl of the fields and later as an entertainer, is delightful. But the football part is disappointing. And it is unfortunate that there was introduced unnecessarily the substitution of the credits of another through trickery to enable the hero to play.

ROSE BOWL

(Paramount)

This is outstanding as a football picture. All the old tricks are abandoned: no blustering, hard-boiled coach, no last minute victory by a Cinderella football hero, no rah! rah!, college, rough style of student conduct. One feels as if the director must know college as it is. More than that the picture is cinematically good. The football scenes are thrilling and cleverly cut into the other scenes without stopping the basic story. The scenes are brief, but complete or suggestive of completeness, and the photography is superb.

FOLLOW YOUR HEART

(Republic)

Now, let us consider musical pictures. In this operetta we have a light, romantic story, loosely knit, which gives the impression that with better direction or better editing it would have been provided with the balance and emphasis to make it dramatically effective. The plot is entertaining and there are several novel ideas, especially in having the story bring the heroine to the opera stage in a final capitulation. The humor is rollicking and the comedy support of first order. Michael Bartlett's previous screen experience shows in his fine acting and singing, to the unfortunate disadvantage of Marion Talley in her first screen effort. But in her songs she is her real self, fully satisfying. The Hall Johnson choir is again heard to advantage. (Its admirers will look forward to hearing it in native Thibetan songs in Frank Capra's *Lost Horizon.*)

UNDER YOUR SPELL

(20th Century-Fox)

In *Under Your Spell,* Lawrence Tibbett's latest picture, we come to understand what is meant by the expression "vehicle," as used to designate a story with little or no continuity and but few incidents, which is used to provide an opportunity to exploit some talent of a favorite. Judged from the musical viewpoint, this photoplay is delightful. Mr. Tibbett uses every opportunity to sing. The story, however, is trivial and the direction lacks distinction. Nevertheless, just the one scene of Mr. Tibbett as Mephistopheles is sufficient reason for the production. His voice rings out in golden tones in several popular songs as well, one the title song, *Under Your Spell.* When you go, pay particular attention to the recording, to the tone modulation and to the skill with which the "dubbing" of the vocal work is recorded.

THE BIG BROADCAST OF 1937

(Paramount)

Again let us consider music. *The Big Broadcast of* 1937 presents a valuable novelty in the form of visualized symphony (Bach). Leopold Stokowski is shown as director. Through the focusing of the camera, emphasis is placed upon the director's sensitive hands, his face and figure receiving minor attention. The various instrumental sections of the orchestra are in turn brought to the attention of the audience, so as to acquaint them with both the cause and the effect of the harmonious ensemble. This feature of the gay potpourri is receiving more applause than the so-called popular numbers. Why? What does Mr. Stokowski mean by his personal interpretation?

WHO'S WHO IN BETTER FILMS

In all the galaxy of motion picture pioneers whose biographies have been presented from time to time by *The Motion Picture and the Family,* none more truly deserves the designation than Miss Jean Sexton of the Cleveland Public Library, whose portrait graces the "Who's Who in Better Films" section this month.

Miss Sexton is the "bookmark lady." Her film bookmark lists, published under the aegis of the Cleveland Public Library and found every month in *The Motion Picture and the Family,* have set hundreds of thousands of people in all parts of the United States to exploring interesting new intellectual channels. It is she who makes the tie-up between films and books so interesting that the cinema has become perhaps the most powerful ally of the public library.

Although the finished bookmarks go out from Miss Sexton's office she is not alone responsible for them. The material for the bookmarks is assembled in true library fashion, after conferences with the heads of the various divisions in which the books under consideration may be found.

Following these conferences come conferences with Miss Marilla Freeman, librarian of the main library, who is one of those primarily responsible for the development of library-film cooperation and for the inauguration of film bookmarks by the Cleveland Public Library a little more than twelve years ago.

A final conference is held with Miss Louise Prouty, vice-librarian, before the bookmarks finally go winging their way to the editorial office of *The Motion Picture and the Family.* The same process which applies to the motion picture bookmarks is followed also with bookmarks for local showings of films.

Miss Sexton had a thorough educational ground work to prepare her for her services in the field of library-film cooperation. She was first General Library Assistant at the George Peabody College for Teachers. Then after her graduation from the Wisconsin Library School she became Assistant Cataloguer of the Evansville Public Library. Later as Assistant State Organizer she spent two years visiting small libraries in Indiana. Since 1924 she has been in the editorial department of the Cleveland Public Library. In 1926 she was loaned for a time to Washington, D. C., to assist in annotating the American Library Catalogue.

Miss Sexton was assistant to the Cleveland Public Library's editor, Mrs. Julia Schofield Harron, until the latter left the library and the editorial department was divided up and reorganized. She alone remains in the editorial office.

Miss Sexton shows unusual acumen in her selection of bookmark material. In fact, she has an eye for bookmark possibilities closely akin to a good reporter's "nose for news." The problem is not to find enough material but to use wise judgment in eliminating the many desirable books which cannot be listed in the brief space available for that purpose. Miss Sexton's talent for this type of work crops out not only in the choice of the books themselves, but in the creation of the sub-heads and the selection of those suitable quotations to head each bookmark which invariably give the bookmarks so much added point and charm.

According to her friends on the staff, Miss Sexton is not only a thoroughly workmanlike person, but she possesses unusual ability to straighten out snarls and keep people good-natured. She is no one-track-minded individual. In spite of her busy life she finds time to indulge in hobbies. Collecting American postage stamps is one of them. Her favorite sports, both outdoor ones, are horseback riding and swimming.

Latest News Of Important Coming Films

By *THE OBSERVER*

A hardy, wind-blown fisherman from the fishing banks of Newfoundland has come to Metro-Goldwyn Mayer to act as technical advisor on *Captains Courageous.* We encountered him one day at the studio, dressed in his picturesque old oilskins, ready to go to sea with the cast on board the little old fishing boat, The Spinney, which he brought to Hollywood on its own power all the way from Boston. He is having a grand time teaching these picture people about boats and the ways of the sea. "When I first came to Hollywood," he says, "it was just another job. But now I like it. I meet some very fine people. That Spencer Tracy is a fine guy and a swell actor. Maybe he is a little clumsy with the dories but we can fix that. That Freddie Bartholomew, he's a real kid. He makes me think of my own boy. Though he don't talk like him, just."

* * *

Mr. Samuel Goldwyn is one producer who is firm in the belief that the public likes new faces in pictures. The Hollywood preview of his *Come And Get It,* film version of Edna Ferber's story of the dramatic rise of a lumber king in Wisconsin at the turn of the century, started casting directors buzzing with activity in the effort to lay claim to some of the striking, effective new personalities in leading roles. Just now Mr. Goldwyn is preparing *Stella Dallas,* which he produced so successfully in silent version in 1925. And he hopes to "discover" new talent for all except the title role, which has been assigned to Mary Astor. It may be recalled that this was the role which first gave cinema fame to Alice Joyce eleven years ago. In *Stella Dallas* the following gained their first renown: Belle Bennet, who starred in the film and had previously been an unknown stock player; Douglas Fairbanks, Jr., whose first picture it was; Lois Moran, who made her initial bow in the film; Jean Hersholt, who played in it his first major role; and Ronald Colman, just an unknown, "rising" young player, "discovered" a year previous. It would be fun to see that old film again, wouldn't it?

* * *

Some sixty Los Angeles Boy Scouts, of Troop 107, are off to the mountains for a jolly outing, playing roles, as themselves, in a sequence for the next Charlie Ruggles' picture, *Mind Your Own Business.* It was Ruggles' own idea that a real troop be used and now he has been voted an honorary Eagle Scout in appreciation.

* * *

Gracie Allen, between times on Paramount's *College Holiday,* thought to go briefly intellectual by reading "Gone With the Wind." She read the first chapter and then the last and gave it up, asking her make-up girl to read it for her.

AVAILABLE MOTION PICTURE EXHIBITS

Suitable for display in libraries, class rooms, assembly halls.

Romeo and Juliet, Anthony Adverse, The Plainsman* and *Lost Horizon

For information as to how to obtain these address Motion Picture Producers and Distributors of America, Inc., 28 W. 44th St., New York, N.Y.

A Clubwoman Chats On Family Films

(*Continued from Page* 4)

Radio, featuring Anne Shirley and Herbert Marshall, is a light, pleasant film dealing with the misguided attempts of a motherless young girl to bring happiness to her father through selecting another mate for him.

Smartest Girl in Town, RKO Radio, is an amusing film about a fur model and her aspirations to have beautiful clothes, but which has an original and ethical slant.

Country Gentlemen, Republic, the story of two wildcat promoters who reform, provides a great deal of comedy for the entire family.

Easy to Take, Paramount, deals with the troubles of a radio announcer—an inconsequential film, but rather amusing.

For those who have a taste for thrills, *Tarzan Escapes,* Metro-Goldwyn-Mayer, a new epic in the adventures of the jungle man, will prove a lot of fun.

Among the earlier group of films which have been released since the last issue of *The Motion Picture and the Family* are: *Dimples,* 20th Century-Fox, Shirley Temple's latest, which gives America's best beloved juvenile star an unusual opportunity to display her singing and dancing talents; *Without Orders,* RKO Radio, a film dealing with commercial aviation, based upon a story by Peter B. Kyne; *Along Came Love,* Paramount, a light, romantic comedy which has a bit of educational import because of the scenes in the Hayden Planetarium which are featured in several episodes.

Two football pictures, *Rose Bowl,* Paramount, dealing with the annual gridiron classic in the California Rose Bowl, and *Pigskin Parade,* 20th Century-Fox, a combined football and musical melange with the Yacht Club Boys much in evidence, and two typical Westerns. *Ranger Courage,* Columbia, a story of range riders of the covered wagon period, and *Hopalong Cassidy Returns,* Paramount, further adventures of the hard-riding western star in a small western mining town, complete the month's output of family pictures.

School Movies In Japan

A comprehensive plan for the use of motion pictures for educational purposes in every primary school of Japan has just been announced by Minister Hirau. All subjects will be covered.

MUSIC NOTES ON THE FORTHCOMING FILMS

It took Major Court Treatt, technical advisor on African sequences for 20th Century-Fox's *White Hunter,* just forty-five minutes to compose rhythm, words and music for a special Swahile native chant (vocal and drum parts) for the picture. According to Major Treatt, Swahile music uses the pentatonic or five-tone scale, with difficult jumps of quarter or eighth tones between the notes. He finds that negroes learn the Swahile lyrics and melodies more easily than white actors.

Interpreting the color, spirit and personality of China in terms of occidental music, rather than in the popular conception of oriental music, has been Herbert Stothart's idea of his problem in writing the score for MGM's picture of Chinese life, *The Good Earth.* His general plan is to use the occidental principle in music, to work for dramatic effect, and to bring in the oriental flavor by the subtle introduction of minor chords, changes in tempo and, in some cases, the strains of true Chinese music. "It is the same problem musically," he says, "that a translator faces in putting into our language a work written in another language." Mei-Lang-Fang, the eminent Chinese actor, has contributed recording and suggestions.

If you know your music library you should be able to select musical themes for your favorite motion picture players, according to Max Steiner, winner of last year's Academy Award for his score for *The Informer.* This well known composer has just completed the scoring of Selznick's *Garden of Allah* in which he incorporated motive and character themes. For Marlene Dietrich he suggests a glamorous, haunting, colorful theme, such as the tone picture created by Balakirew in *Islamey*; for Charles Boyer, something similar to the fateful, impressionistic melody of Beethoven's Fifth Symphony. It is along these lines that he has expressed the character roles of these two for this romantic drama of the Sahara, written by Robert Hitchens. Certain other well known film folk he classifies as follows: Ronald Colman suggests the suave, polished tones of The Third Symphony by Sibelius; Jean Harlow is Gershwin's *Rhapsody in Blue,* modern, sophisticated, melodic adagio in theme; Joan Crawford draws Carpenter's *Skyscrapers,* a dynamic selection of unusual beauty, as her theme harmony; Clark Gable is assigned Ravel's *Bolero* for its rugged rhythm and dominant theme; Robert Taylor, the *Valse Serenade* by Tschaikowski, for its moments of tender pathos and light whimsicality; and Miriam Hopkins, the *Ride of the Valkyries* by Wagner. And now it is suggested that you complete the list.

Suggested Reading For Film Enthusiasts

Personality Sketches: Collier's, October 17, *No More Swords,* Henry F. Pringle—The Story of Romantic Robert Donat of *Monte Cristo* and the *Ghost Goes West;* Collier's, October 31, *John Bull's Girl,* by Henry F. Pringle—The Career of Jessie Matthews; Collier's, November 14, *Camera Shy,* Kyle Crichton—a delightful account of the experiences of Madeleine Carroll; Liberty, October 24, *The Private Life of Robert Taylor,* by Adela Rogers St. Johns; Liberty, November 21, *The World's Most Unknown Comedian,* The Career of Sid Silvers, by Frederick James Smith; Readers Digest, November, *Phil, The Inventor,* by T. R. Carskadon (from Collier's); Woman's Home Companion, November, *Victor McLaglen, Master of the Light Horse,* by Alva Johnston.

Education in the Movies: Journal of Educational Sociology, November, *The Motion Picture: Its Nature and Scope,* Frederic M. Thrasher; same issue, *The Educational Talking Picture,* V. C. Arnspiger; same issue, *Modernization by Way of the Education Film,* Lorraine Noble; same issue, *The Cinema Enters the Library,* George Freedley; Christian Science Monitor, October 27, *From Movies to Books,* by Louise Pendry—comments on library-film cooperation as developed by the Cleveland Public Library; D. A. R. Magazine, November, *Motion Picture,* by Henrietta S. McIntire, National Chairman—an outline of the progress made in New Jersey in the photoplay appreciation movement; Educational Screen, October, many articles of interest; The Instructor, November, *Visual Education through Motion Pictures,* by William Lewin;Scholastic, October 24, *Literary Leads*—two new movies fitting into "our Indian frame of mind"—*Ramona* and *The Last of the Mohicans;* same issue, *School Film News*—a department which will follow new developments and discuss specific uses of film aids in teaching high school subjects.

Miscellaneous: The American Magazine, November, *The Props under Hollywood*—comments by Jerome Beatty on the contribution assistant directors make to films; The American Girl, November, *Where Do Movies Go From Here?* by Latrobe Carroll—sketch of the history of motion pictures; same issue, *In Step with the Times,* by Latrobe Carroll— *Television's On Its Way;* Christian Science Monitor, November 7, *Television Hurdles New Barriers to Reach Homes;* Current Digest, November, *What's Playing in the Movies?,* By Gilbert Seldes

(*Continued on Page* 8)

Lessons From The Movies

(*Continued from Page* 3)

DODSWORTH

(*United Artists*)

As long as the family is the basic unit in our social structure, the problem of marital relations will be both interesting and vital. Any lack of responsibility on the part of either party in a marriage is dangerous to the union.

Incompatibility can be endured. Sam had put up with a garrulous, shallow and critical wife patiently. If he had not discovered what a wife might be, he would have lived through the ordeal. But with the discovery he could only say, "Love has got to stop some place short of suicide." It was Fran that forced the revelation on Sam.

Wives and husbands are too often blind to their weaknesses and the traits which irritate their mates. Frankness early in married life might cure the trouble, but when habits of life are set, change seems hopeless. Teachableness and an earnest desire to make marriage a success are essential qualities for happiness.

A WOMAN REBELS

(*RKO Radio*)

The struggle of woman for equality in life has been long and tragic. This story of a girl who was suppressed at home and thwarted in her yearning for a career is one that appeals to all lovers of justice.

Why should women of keen mentality be denied opportunities of social usefulness? That problem has been answered during the last fifty years in terms that have been convincing even to the most rabid defender of mid-victorianism. Women have a contribution to make that is vital to our modern civilization.

The capacity of woman for personal sacrifice is forcefully portrayed. The underprivileged have always born the heavier burdens. Equality of womanhood and a single standard of morality are the foundations of a just and stable social order.

ANTHONY ADVERSE

(*Warner Bros.*)

"A man died so that I might learn there is something besides money and power." Out of a mass of experiences, Anthony's philosophy of life came principally from Brother Francois and from his love for Angela. Human values and human relationships became to him all important.

This powerful drama shows how chance incidents become determining factors in human lives. But that does not mean that individual destiny is uncontrollable. Weak indeed is the person who is driven by each wind and carried along with each tide.

What should be our attitude towards chance in life? Anthony prepared himself for any breaks that might come. Though losing faith at times in the possible realization of his ultimate goals, he persisted in his search. It was his sense of

(*Continued on Page* 7)

ART, MUSIC, HISTORY AND THE DRAMA FIGURE IN THIS MONTH'S SERIES OF FILM BOOKMARKS

"THE GAY DESPERADO"

Romantic adventures of a singer captured by Mexican bandits.

Some Entertaining Reading
Suggested by the

CLEVELAND PUBLIC LIBRARY

ADVENTURES IN MEXICO

Tempest Over Mexico, by *King*

The Rosalie Evans Letters From Mexico, by *Evans*

Mexican Interlude, by *Jackson*

Tia Barbarita, by *Peart*

Trailing Cortez Through Mexico, by *Franck*

NINO MARTINI

"I Want to Fall in Love!" says *Nino Martini.* In *Good Housekeeping,* October, 1935

And Now the Movies. In *Etude,* June, 1936

Lots of Work and Lots of Play. In *Musical Courier,* October 21, 1933

POKING FUN AT THE MOVIES

The Farmer in the Dell, by *Stong*

Albert Goes Through, by *Priestley*

The Luck of the Bodkins, by *Wodehouse*

How Like an Angel, by *Macdonell*

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(Name of Theatre)
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"THE GAY DESPERADO"

"REMBRANDT"

"The most human of all the great painters."

The Trials and Rewards of Genius
Portrayed in Books Chosen by the

CLEVELAND PUBLIC LIBRARY

REMBRANDT VAN RIJN

Rembrandt, in "Three Titans," by *Ludwig*

Master of Light and Shadow, in "Story-Lives of Master Artists," by *Chandler*

Rembrandt, in "Men of Art," by *Craven*

STORIES OF GREAT ARTISTS

R.v.R. (Rembrandt), by *Van Loon*

Bird of God (El Greco), by *Hersch*

Romance of Leonardo da Vinci, by *Merezhkovskii*

Dagger and Jewels (Cellini), by *Orcutt*

Lust For Life (Van Gogh), by *Stone*

Droll Peter (Pieter Brueghel), by *Timmermans*

Moon and Sixpence (Gauguin), by *Maugham*

HOW TO ENJOY PICTURES

Why We Look at Pictures, by *Thurston*

Art Appreciation, by *Dobson*

How to Study the Old Masters, by *Caffin*

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"REMBRANDT"

"PARNELL"

A great man's great service to his country, sacrificed to the world's condemnation of his great love for a woman.

Ireland's Bitter Years
Pictured in These Books in

CLEVELAND PUBLIC LIBRARY

"PARNELL IS THE IRISH PARTY"

Charles Stewart Parnell, His Love Story and His Political Life, by his wife, *Katharine Parnell*

Parnell, by *Ervine*

Charles Stewarr Parnell, a memoir by his brother, *John Parnell*

IRELAND'S FIGHT FOR FREEDOM

Dramas

Parnell, by *Schauffler*

Shadow of a Gunman, by *O'Casey*

The Big House, by *Robinson*

Stories

The Green Lion, by *Hackett*

Shake Hands with the Devil, by *Conner*

The Informer, by *O'Flaherty*

Somewhere to the Sea, by *Reddin*

There Will Be Fighting, by *O'Donnell*

The Land Parnell Loved

The Road Round Ireland, by *Colum*

Ireland Beautiful, by *Nutting*

The Spirit of Ireland, by *Doyle*

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"PARNELL"

"AS YOU LIKE IT"

Two pairs of lovers masquerade in the Forest of Arden.

Enjoy Shakespeare's Plays

Read About the Man and His Time
In These Books in the

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SHAKESPEARE'S FAMOUS COMEDIES

As You Like It

The Comedy of Errors

All's Well That Ends Well

A Midsummer Night's Dream

Taming of the Shrew

The Merry Wives of Windsor

SHAKESPEARE--PLAYWRIGHT AND POET

Shakespeare Under Elizabeth, by *Harrison*

William Shakespeare, by *John Masefield*

Shakespeare the Boy, by *Rolfe*

Shakespeare, Actor-Poet, by *Chambrun*

Stories of Romantic Masquerades

The Geste of Duke Jocelyn, by *Farnol*

Monsieur Beaucaire, by *Tarkington*

The Masqueraders, by *Heyer*

The Little Minister, by *Barrie*

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(Name of Theatre)
Presenting
"AS YOU LIKE IT"

Lessons From The Movies

(*Continued from Page* 6)

loyalty to Angela that brought him final happiness.

VALIANT IS THE WORD FOR CARRIE

(*Paramount*)

A sense of responsibility is the nost character-creating influence n life. Carrie experienced that when she took two orphans to raise. It changed her whole outlook. Why is it that so many people with responsibilities seem to take them so lightly?

But responsibilities must be balanced. Paul, one of the orphans, could not resolve conflicts which arose. His desire to make amends for his part in a fatal accident blinded him, temporarily at least, to his obligations to Carrie and Lady.

Carrie was willing to sacrifice everything for Paul and Lady in order that they might live happily. If any woman ever redeemed herself after youthful waywardness, Carrie did, but even she could not be freed from her past. Carrie's statement is typical of the tragedy of so many lives, "I thought I could outlive what I'd been. I almost did—but it's caught up with me. It took a long time, but here it is." It is the old story that what one sows, one must also reap.

THE DEVIL IS A SISSY

(*M-G-M*)

"That's what makes a fellow tough—being able to take it. You wouldn't want anybody to call you a little devil, would you? That's what they say about bad little sissies who act naughty when they can't have their own way." Thus the Judge was helping Buck, Gig and Claude to see that "not playing the game" with other people in the community is weakness, not strength, and that the devil is really a sissy.

Life wasn't easy for Buck and Gig. They felt that they were getting a raw deal from society and they were ready to fight back. Claude wanted to be one of the gang. The three boys thought they would find satisfaction in opposing authority and doing what they pleased. In the end, however, they discovered that real joy in life comes from obeying the rules of the game and being tough enough to continue to play, even though at the moment this philosophy didn't appeal to them.

Non-Collegians Pursue Studies In Film Field

Sixty girls who graduated from the Canton, Ohio, High School last June and could not go on to college are finding their consolation in a winter study program on "Books Which Have Been Filmed." This is one of the first motion picture appreciation classes on record which has confined its study entirely to films from the classics and from current novels and biographies.

The weekly programs alternate between attending motion pictures and discussing them. One week the members attend a motion picture in a body. The next week they compare the screen version they have seen with the book from which it was derived. Meetings are held at the Y.W.C.A. with Miss Polly Post, assistant librarian of the Canton Public Library Association, as teacher.

Almost simultaneously with the organization of the club came the appearance of the new Y.W.C.A. publication, *Newsette,* in which members of the group publish their own evaluations of current films and also annotations regarding the books which furnish inspiration for the screen dramas.

What's Next In Hollywood?

(*Continued from Page* 3)

a waiting automobile, unscrewed the cap, sniffed the gasoline and screwed it up again.

But the "cats" are the great problem in this Africa jungle picture. Five great lions keep things tense. No one makes sudden, unexpected motions. This is the way the studio reports the order of Irving Cummings, the director. "I want the lions to wander through the camp here, in front of the tents, and I want the one lioness to sniff at each tent as she passes and then to stop in front of June Lang's tent." "Is that all?" asks the trainer. "That is all for this shot. Then we'll move in for the close shots of her peeking in at each of the tents as she passes—Gail Patrick's, Alison Skipworth's and finally June's."

And all this was done, with order, silence, breaths held, while the camera played until Mr. Cummings called "Cut!" the trainer walked back to the big cage with five lions at his heels and everyone drew a breath of relief. The great lioness, Empress, a most friendly creature when her head is scratched, gave birth to three cubs while the picture was in production.

AVAILABLE FREE

This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of *The Motion Picture and the Family.*

Prof. Thomas Writes Guide On Charge Of The Light Brigade

The movie camera records the famous charge at Balaclava.

Another film that is glorified history has made its way this month not only to the screens of motion picture theatres but via the study guide into libraries and classrooms in every part of the United States.

It is *The Charge of the Light Brigade,* (Warner Brothers) based on the poem of Alfred Lord Tennyson which so dramatically recorded one of the most tragic and stirring events in history.

Since the reason for the charge of the Light Brigade remains shrouded in speculation even to the present day, the author of the screen story has fictionized it sufficiently to provide a thread of romance and also to explain why the fatal order was issued which sent the "noble 600 into the jaws of death, into the mouth of hell."

That this liberty does not disturb even the pedantic is indicated by the fact that Professor Charles Swain Thomas of Harvard University has prepared a study guide on the film for the use of high school motion picture appreciation classes and adult study groups.

The guide deals in large measure with the Crimean War and the incident more than 80 years ago which sent a courageous troop of Englishmen to their death at Balaclava. It also contains an analysis of the literary style and cumulative dramatic effect of Tennyson's poem recording the incident.

Ample attention is paid, however, to the personalities in the cast and to an analysis of the problems of production and the artistry of the effects achieved.

Special attention is called to *The Charge of the Light Brigade* not only because it has been so favorably commented upon by unbiased reviewers, but also because such valuable material regarding the film is available that it inevitably becomes an ideal program topic for either junior or adult study groups.

Why The Bookmarks?

(See page 7)

As You Like It—because this third in the cycle of Shakespearian films shows the bard's mastery of romance in the form of comedy, in marked contrast to *A Midsummer Night's Dream,* which mingles romance with phantasy, and *Romeo and Juliet,* which combines romance and tragedy.

Rembrandt—because supplementary reading is essential to a full appreciation of the cinema story of the life of this great painter—and incidentally, perhaps, because through the film many people will be persuaded to explore what is a fascinating new field for them—art and the life of artists.

Parnell—because it picturesquely portrays the life story of a man who was a great figure in history, yet is vaguely known to most of us today.

The Gay Desperado—because of its fine music angle and because between the lines of its uproarious fun is poignant satire concerning a tragic and sinister figure in American history—the gangster.

School Film Is Professional In Its Calibre

Professional producers who specialize in motion picture films with mass scenes must look to their laurels. The film of high school life and activities made by the Saginaw High School in Saginaw, Michigan, is likely to crowd them for first honors.

More than 1,500 students and teachers were immortalized in celluloid in the course of production. Every phase of student activity from classroom recitations to athletics, from school parties to scenes in the administration office, was faithfully recorded.

Faculty members cooperated in rehearsing, directing and preparing the script.

While a major purpose of making the film was to assemble historical records of the year's activities, the title, *What You Missed,* plainly indicates another objective. Pupils who have withdrawn from school are bound to acquire a yearning to go back into the scholastic atmosphere after seeing this hour and three-quarter length film which so vividly records the doings of Saginaw High School pupils.

Suggested Reading For Film Enthusiasts

(*Continued from Page* 6)

(Atlantic, October); same issue, *The Future of the Silent Picture,* by Charles Chaplin (from Windsor Magazine, September); The Literary Digest, October 24, *Movies for Minors: Scores of Organizations Help Parents Choose Films for Offspring;* Pictorial Review, November — *They'd Like to be in the Movies;* Progressive Education, October, several articles of interest; Readers Digest, November, *See Your Dentist and the Pictures,* by Ruth Arve in Trained Nurse and Hospital Review; Saturday Evening Post, November 14, *Magic Lantern,* by Grover Jones (second in series of articles); Scholastic, October 17, *From Paper to Celluloid,* by Sarah McLean Mullen—a description of how stories find their way into films; Woman's Digest, November, *Stars on the Wane,* by Charles Graves (from Sphere, London); Life and Letters Today, Autumn number, *The Presentation of Foreign Films,* by J. M. Harvey; same issue, *Swedish Cinema,* by Adja Yunkers; same issue, *Film in Focus,* by Robert Herrey.

New Books on Films: *Film Music,* by Kurt London, published by Faber and Faber; *Colour Cinematography,* by A. B. Klein, published by Chapman and Hall; *The Photoplay as Literary Art,* by Walter P. Barnes, Ph.D., published by Educational and Recreational Guides, Incorporated, Newark, N. J.; *Movie Parade,* a pictorial review of the cinema, by Paul Rotha, published by Studio Publications, Inc., New York City.

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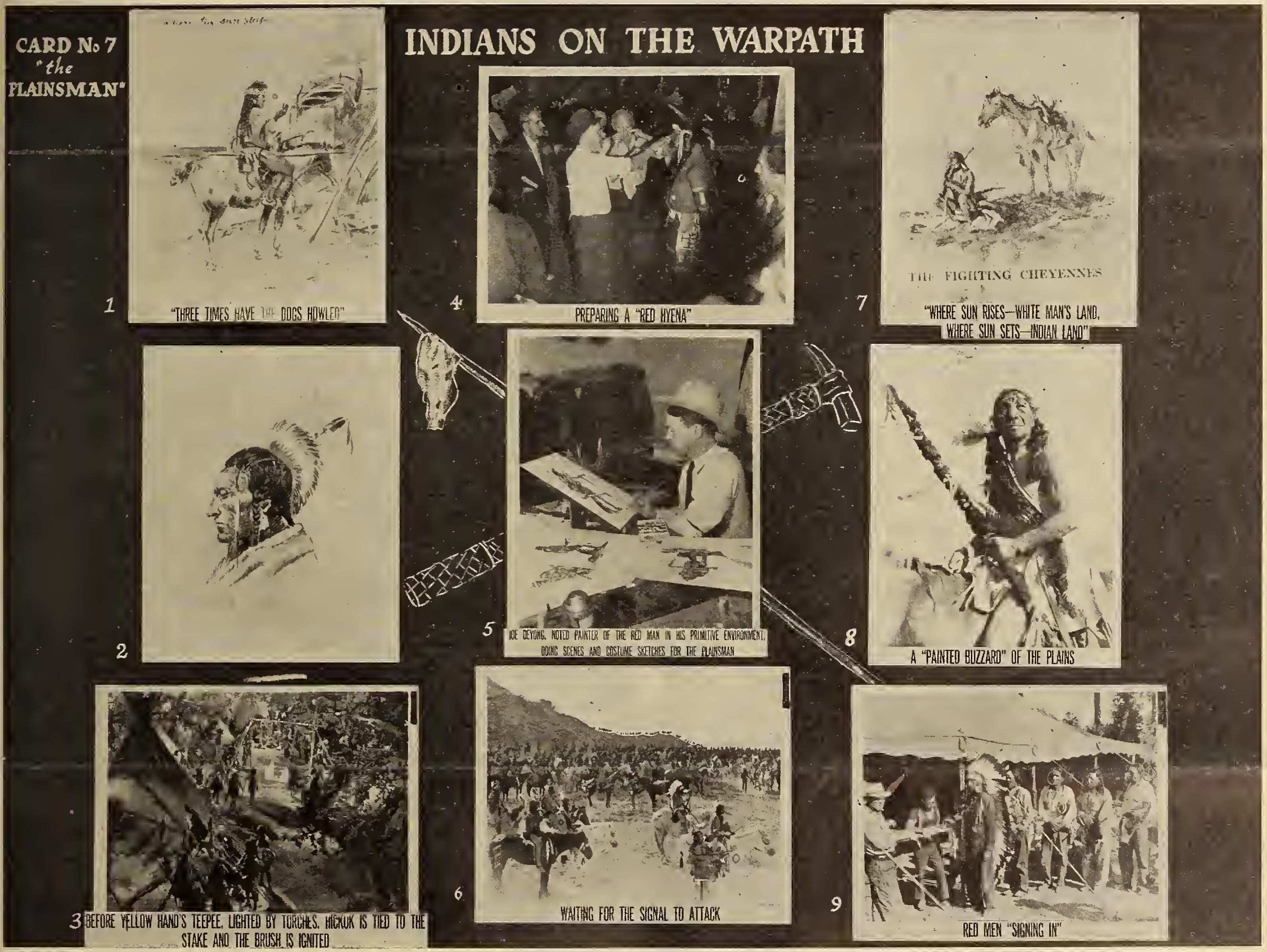
A Bulletin for All who are Interested in Better Motion Pictures

The Motion Picture *and* The Family

Comment on Current Films by Teachers, Educators, Community Leaders

Vol. 3 DECEMBER 15, 1936 No. 4

Most Elaborate Motion Picture Exhibit Yet Assembled
Shows Research Going Into Making of Film of the 70's


CARD No 7
"the PLAINSMAN"
INDIANS ON THE WARPATH
1
"THREE TIMES HAVE THE DOGS HOWLED"
2
3 BEFORE YELLOW HAND'S TEEPEE, LIGHTED BY TORCHES, HICKOK IS TIED TO THE STAKE AND THE BRUSH IS IGNITED
4
PREPARING A "RED HYENA"
5
JOE DEYONG, NOTED PAINTER OF THE RED MAN IN HIS PRIMITIVE ENVIRONMENT, DOING SCENES AND COSTUME SKETCHES FOR THE PLAINSMAN
6
WAITING FOR THE SIGNAL TO ATTACK
7
THE FIGHTING CHEYENNES
"WHERE SUN RISES—WHITE MAN'S LAND, WHERE SUN SETS—INDIAN LAND"
8
A "PAINTED BUZZARD" OF THE PLAINS
9
RED MEN "SIGNING IN"

One of the most striking panels in the exhibit for Paramount's "The Plainsman." The full exhibit, in limited numbers, is available on request.

THE *Motion Picture and the Family* presents above a single panel of one of the most elaborate research exhibits yet assembled in connection with a feature motion picture. It is the panel titled "Indians on the Warpath," from the exhibit on *The Plainsman*, Paramount's historical-spectacle film, which immortalizes in celluloid the deeds of General Custer and those romantic scouts, Buffalo Bill and Wild Bill Hickok, who did so much to make the great plains safe for the settlers.

Unlike previous exhibits this has two preliminary panels, one giving the historical characters and the names of the actors playing the parts; the other outlining the story of the film. The first exhibit panel shows the preliminaries to filming, including the inoculation of the cast against Rocky Mountain spotted fever. Panel No. 2 shows the old photographs from which the designers worked in making sketches for the costumes, the sketches and the finished costumes. Panel No. 3 gives photographs of the members of Lincoln's Cabinet and of the President, and parallel with these the actors who will play the parts. Panel No 4 shows Deadwood in 1876, from old photographs, and the actual interior and exterior of a Mississippi river steamboat of the period, which was duplicated for the film. Panel No. 5 shows a barber shop of the 1850's with the authentic properties, and also its celluloid counterpart.

Sketches by Franklin

Panel No. 6 is a series of sketches by Dwight Franklin showing not only the authentic costumes of soldiers of the day, but the actual positions men assume when fighting and succumbing to attack, as drawn by Franklin from living models. The soldier supernumeraries were given the photographs to work from when the scenes of Indian attack were filmed.

Panel No. 7 shows Joe Deyong, noted painter of the primitive Indians, doing scenic and costume sketches for the Indian sequences, and a later panel, No. 9, pictures Deyong's sketches for the Indian encampment.

Panel No. 8 is of General Cus-

(*Continued on Page* 2)

Xmas Parties Are Planned In Indiana

With the approach of Christmas comes feverish activity throughout the membership of the state-wide Indiana organization known as the Indiana Indorsers of Photoplays. In 18 to 20 neighborhoods Parent-Teacher Association committees are busy making plans for the annual orphans' Christmas parties which are a regular feature of the program of this organization.

Behind this project lies the conviction that every child of right training and tradition gets joy out of an opportunity for service.

Ingredients for Success

Ingredients of a successful party include: a program adapted to child consumption; an interested theatre manager; an active committee to spread news of the project, and a large and interested audience of children, each of whom brings some package to help towards the orphans' Christmas.

Granted the former three ingredients, the fourth is inevitably forthcoming.

For the Christmas party large receiving boxes are placed in the lobby of the theatre and each child as he comes in places in the box the gift or package which is his card of admission. Frequently the exhibitors place a Christmas tree in the lobby as an added pleasure for the children.

Special adult committees supervise the packing and labeling of the gifts and an automobile committee distributes them.

Families benefiting by these gifts are chosen by the clergy, the manager of the neighborhood theatre and the local Parent-Teacher representative.

Among the most successful of these Christmas parties are the ones held anually in Indianapolis by Mr. Charles Tamler of the Tacoma and Garfield Theatres.

Red Letter Day When Shakespeare Comes

When Shakespeare comes to Chambersburg, Pennsylvania, it is a red letter day in local history. So the school board proved when the Warner Brothers screen production, *A Midsummer Night's Dream*, was shown there recently.

So valuable did school authorities consider the film that all pupils who desired to attend afternoon performances were excused from school for that purpose. An order to this effect was issued by U. L. Cordy, Superintendent of Schools.

In a memorandum addressed to all high school English teachers and to teachers of Seventh and Eighth grades, authorizing this procedure, Mr. Cordy suggested that the play be read or re-read the day before the showing and discussed in the classroom after the pupils had attended. Mr. Cordy appended the date and hour of showings in the local theatre.

A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By MRS. WILLIAM DICK SPORBORG,
Chairman, East Coast Preview Committee

Indicative of the keen interest of young girls in the whole subject of motion pictures is the fact that when I accepted an invitation to speak at the Convocation of the Randolph-Macon College for Girls during a recent visit to Lynchburg, Virginia, I was asked to discuss the motion picture as a social factor and as a field for possible vocational outlet for youth today. The vocational opportunities for young girls are in the fields of scenario writing, continuity or journalism, historic research and authentication; as artists in the painting of scenery, in the advertising field, promotion field, architectural field for motion picture theatres, interior decoration for those same theatres, as well as in studio set-ups and the many other new horizons which the motion picture industry in its accelerated scientific and technological development has created.

In a personal interview with some of the students the questions they asked concerning available story material for motion pictures was in itself an education to me. It made me ponder on the advisability of procedure for those of us who are interested in motion pictures from the standpoint of their leisure time entertainment as well as their educational value. I feel that it is a good thing for many of us mothers or teachers to have our youngsters tell us frequently the things that they care to have and for which they are seeking, rather than have us impose our adult ideas on them in the things that we believe not only good for them, but which we take for granted are acceptable to them.

Juniors' Opinion Valuable

Following that line of thought would it not be a worthwhile experiment for motion picture chairmen in senior clubs to call in their junior groups for a frank exchange of ideas and an open-minded forum which would lead to discovering a common ground for constructive thinking in the field of the motion picture and the family?

Going back to a discussion of our commentary on the story material from which recent films are drawn: The National Book Publishers' Association, making a research in connection with National Book Week, discovered 168 films from books which might be utilized in library and other National Book Week displays. An amazing indication, is it not, of the strong correlation between the photoplay and the printed word at the present time?

Fine Film for Children

Now comes a film which we hope every reviewing group will put enthusiastically on its schedule for Junior Matinees. It is called *General Spanky*, is produced by Metro-Goldwyn-Mayer and features that beloved "Our Gang" hero who is the favorite of the younger generation from coast to coast, Spanky McFarland. The innovation this time is that the film in which he appears is not a typical "Our Gang" comedy but an episode of Southern life during the days of the Civil War. The story is that of a small bootblack and his pal who are befriended by a passenger on a Mississippi River boat and are given an opportunity to repay their indebtedness when war breaks out—and Spanky is the bootblack.

An appreciable number of Westerns and near Westerns, if I may call them that, since some of them do not have an actual Western plains locale, are on the family list of the East Coast Preview Committee for the current month. Among them are: *Song of the Gringo*, Grand National, telling of the efforts of a United States deputy marshal to get evidence against a band of crooks, and *North of Nome*, Columbia, which presents as hero a seal trapper who finds his inherited trade tampered with and takes the law into his own hands. Later he apprehends a band of outlaws and so reestablishes himself with society. *Wild Brian Kent*, 20th Century-Fox, the story of the regeneration of a wastrel through

(*Continued on Page* 4)

Most Elaborate Exhibit Yet Assembled Shows Research on Film of The 70's

(*Continued from Page* 1)

ter's library, where much of the vital action takes place, showing how the screen set was evolved from actual photographs. Panel No. 10 shows sketches for Beecher's Island, also important in the action, and panel No. 11 the tower from which the scenes of Custer's last fight were directed, which is built in the shadow of the monument erected to Custer and his brave men.

The final panel, No. 12, shows odd properties used in the film, including a musical timepiece of the '50's, authentic Indian headdresses, etc. This panel also includes a photograph of Capt. Jim Moore, last surviving witness of the killing of Wild Bill Hickok, who advised Cecil B. De Mille on the direction of this scene.

Librarians in New York and vicinity are among those who were privileged to see *The Plainsman* exhibit before it was released and are most enthusiastic about it.

While other exhibits have been of such character as to be utilizable only for routing to interested groups, *The Plainsman* exhibit is available in limited number to become the permanent property of those who are especially interested. Copies will be issued upon request to teachers, librarians and others as long as they last.

Discuss Place Of Pictures In Curriculum

So important has the teaching of motion picture appreciation become in the schools of the country that the American Institute of Cinematography is calling a conference at Mission Inn, Riverside, California, on December 18 and 19 to discuss the objectives, curriculum and methods of teaching motion picture appreciation which in the opinion of leading educators should prevail in all classrooms.

Active in plans for the meeting are Dr. Rufus B. von KleinSmid, director of the American Institute of Cinematography, and Dr. Boris V. Morkovin, assistant director of the Institute, in cooperation with the Department of Public Instruction of the State of California, the Los Angeles County and City schools and the visual education department of the San Diego schools.

Subjects for discussion assigned in the tentative program are: "Motion Pictures, Society and School"; "Objectives in Teaching Appreciation of Motion Pictures"; "Courses of Study of Motion Picture Appreciation and its Integration with English, Dramatics, Social Studies, Art, Music, Science, and Other Subjects;" "Methods of Teaching and Demonstrating Motion Pictures;" "Relationship of Courses in Appreciation of Motion Pictures to Visual Education;" "Utilization of Motion Pictures for Increasing Patronage of Public Libraries."

Various pictures adapted for teaching photoplay appreciation will be shown during the sessions, including a preview of *Good Earth.*

New Junior Preview Group Makes Debut

Among the newest junior organizations to make its debut in the motion picture appreciation field is the recently organized Junior Preview Committee of Montgomery, Philadelphia and Delaware counties, in Pennsylvania.

Owing its existence to the enthusiasm of Mrs. Arthur Goldsmith, Motion Picture Chairman for the Philadelphia Federation of Women's Clubs and Allied Organizations, and Mrs. Earle Vandersmith of Bryn Mawr, member of the Senior Preview Committee of the Federation, this group, consisting of one English teacher and one student from each of the high schools of the three counties, attends one screening a week.

Students Write Reviews

Each member of the student group then writes for the school paper a review of the picture seen and sends a duplicate copy to the head of the local exchange of the producing company.

When the student reviews justify the procedure, the teachers post stills on the picture and urge attendance.

Exchange heads in Philadelphia have been generous in cooperating with the work of the group.

Angle Human Interest Marks Theatre Work

When the Skouras Theatre Circuit decided upon the interesting experiment of using college graduates and prominent clubwomen as public relations councilors throughout its chain of theatres, in the minds of many people the question probably arose: "Why is a fine cultural background necessary?"

Out of the experiences of Mrs. Paul Wolfskehl, long interested in motion pictures, who is one of the new matron-councilors employed by the Skouras circuit, comes a revelatory answer to the question. Here are some of the functions she has had to perform which indicate the need for tact, sympathetic understanding and infinite patience if the mothers are to arrive at the conclusion that the motion picture theatre is a safe and desirable place for their children.

Children Left in Care

An harassed mother with a good-sized family, who is in the throes of moving, brought her three children to the theatre and left them in the special care of the councilor. "I know the children will be safe with you and also that they will be happy even if they see the show through twice," she explained.

A young husband turned to the sympathetic councilor when his wife was about to have their third child and left his two sons in her care while he rushed the expectant mother to the hospital.

Little Joe, an infantile paralysis victim, counts motion pictures as one of his favorite amusements. Every Saturday morning he comes to the Children's Matinee with a group of playmates who are his guests. The councilor always holds the same seats for the small group and sees that the aisles are clear so that the host can be carried to and from the section of the theatre which is reserved for him without resultant confusion.

"You would be surprised at how long some of the children stay happy in the theatre," Mrs. Wolfskehl remarks. "One young girl who had not seen her brother for several hours and thought he might be kidnapped or lost suddenly remembered that pictures were his favorite diversion and rushed to see if he was at the theatre. Without difficulty I located him for her. He had been there for more than six hours placidly watching the same films over and over."

Photoplay Course Brings B. A. Credits

Originated last semester, the motion picture lecture course at Hunter College, New York City, has achieved such prestige and popularity that it has been given regular academic status. Those who complete the course now receive credit of two points towards a Bachelor of Arts degree.

America's Most Famous Babies Appear In Second Feature Film

Copyright 1936, by 20th Century-Fox Film Corp.

The youthful Dionnes romp through a scene in Twentieth Century-Fox's "Reunion," starring the babies and Jean Hersholt.

FILMS FOR THE PUPIL AND TEACHER

By Sarah McLean Mullen

Head of English Department and Co-ordinator of Visual Education, Abraham Lincoln High School, Los Angeles; Author of "How to Judge Motion Pictures."

Nearly every film-goer thinks he knows all about pictures. But surely you have discovered that the chief pleasure arising from a study of motion picture appreciation is the adventure of seeing what one never saw before. We become more appreciative through study and more discriminating.

How to Evaluate Pictures

When we begin making our own critical evaluations, it is well to consider a few at a time the components that make up a good photoplay and to become sure in our judgment of each of these. The first step is to determine the type of film drama, so that we may know what to expect in manner of treatment.

In general, pictures are classified as serious or funny, according to the emphasis placed upon humor or seriousness. Most of them have some of each quality. Comedies range from slapstick, where the humor is broad—of the pie-throwing, cop-chasing type—and where there is almost a complete lack of seriousness, through farce, where the humorous exaggeration becomes the ridiculous largely through mistakes made in identity or slips in plans, and where there is little of the serious touch, to social or romantic comedy, where considerable seriousness may be mingled with the fun.

Comedy is marked by a happy ending. The more humor is emphasized, the lighter should be the manner of interpretation and the faster the tempo of action.

Directly opposed to comedy is tragedy, with almost a complete lack of humorous elements, and with an unhappy ending—usually death or the destruction of what is held most dear by the hero or heroine. Next, in lesser degree of seriousness, is the so-called social-drama, a dramatic form dealing with some personal or social problem, the solution of which rarely brings a happy ending for everyone. Encroaching upon the field of comedy is melodrama, usually an exaggerated or highly sensational play form, with swift action and over-emphasized characterization and an ending in which right always triumphs and the villain is punished. Western, gangster, and usually detective pictures come under this heading.

Add music and dancing, and we have other established types. The lightest is the musical revue, or variety show, a musical hodgepodge with little or no plot. Next in order comes operetta, or musical comedy, where plot yields in importance to amusement features. Third is opera, in which music is the chief element, but with the plot carefully in evidence and with dancing

(*Continued on Page* 5)

La. Holds Its First Film Institute

Louisiana's Cooperative Motion Picture Council, in combination with the New Orleans Better Films chapter, sponsored an ambitious program at its first Motion Picture Institute in New Orleans in late October. "Motion Pictures in Modern Life" was the theme and it was discussed from many angles. A few of the many topics considered in the general sessions were: "Genius and Motion Pictures"; "Art and Movies"; "Cinematic Photography;" "Motion Pictures in International Relations" and "How to Evaluate a Motion Picture."

Perhaps the phase of the program which focused the greatest attention was a symposium which discussed the functions of the movies "In Education, Religion and Character Building," "In Advancing General Culture," "Music and Motion Pictures," and "Motion Pictures and Youth." Journalists, clergymen, symphony orchestra leaders, youth leaders, were among the speakers.

Appropriately, at the luncheon which immediately followed, this general topic was discussed: "How Important Can the Movies Be?" It was agreed that they could be superlatively important.

Music Club Makes Novel Use Of Films

Music clubs will find an interesting suggestion for the utilization of musical films in their club programs in a novel program presented by the Matinee Musicale Club of Philadelphia, largest federated music club in the country. The program was given December 1, under the direction of the motion picture department, which has for its primary object recommending pictures for their musical and educational excellence.

For it two of the *Musical Moods* series, made by Electrical Research Products, Inc., were presented. The difference between the Matinee Musicale and the ordinary presentation, however, was that the sound track was eliminated and the pictures shown to the accompaniment of Liszt's "Liebestraum" and the Bach "Air On the G String" as played by the club's string ensemble of 60 members.

The first program under the auspices of the motion picture department last year featured a similar experiment, but with an ensemble of 15 pianos, two members at each piano, giving the music.

This year additional emphasis was lent to motion picture work by the presence at the meeting of Mr. Albert Howson of Warner Brothers Pictures, former Shakespearian actor, who gave an extremely interesting talk on the cultural and musical aspects of films.

AVAILABLE MOTION PICTURE EXHIBITS

Suitable for display in libraries, class rooms, assembly halls.

Romeo and Juliet, Anthony Adverse, The Plainsman* and *Lost Horizon

For information as to how to obtain these address Motion Picture Producers and Distributors of America, Inc., 28 W. 44th St., New York, N.Y.

Suggested Reading For Film Enthusiasts

Personality Sketches: Collier's, November 21, *Actor at Eight*, by Kyle Crichton—Spanky McFarland, Career Man; Liberty, December 12, *The Man You Loved to Hate*, by Frederick James Smith—a sympathetic story of the career and difficulties of Eric von Stroheim; The New Biography, January, *Irving Thalberg*—a fine biography of Hollywood's miracle man, taken from Box Office; The New Republic, December 16, *Laughton of the Movies*, by Otis Ferguson—primarily a tribute to Laughton's fine work in *Rembrandt;* Christian Science Monitor, November 18, *Backstage with the Fashion Shorts of the Screen*—Marjorie Shuler's story of the career of Vyvyan Donner, movie fashion director for Fox Movietone; Christian Science Monitor, December 7, *America Came My Way*, by Sir Anthony Jenkinson—a study of Mickey Mouse's habitat in the Walt Disney studios; World Digest, December, *What the Marx Brothers Got for Christmas*, by Groucho Marx; Woman's Home Companion, December and January, *Katherine Cornell*—presented by Clara Beranger — an understanding and vivid portrait of the "first lady of the stage"; The New Theatre, November, *D. W. Griffith*, by Richard Watts, Jr.—a deserved tribute to one of America's master directors.

Miscellaneous: Liberty, November 28, *Do We Get Our Morals from Hollywood Now?*, by Clara Beranger—who contends that "our morals influence the movies more than the movies influence our morality"; Bulletin of the American Library Association, December, 1936, *This Film Publishing Business*, by Lorraine Noble; New Current Digest, December, *There's the Humor of It*, by Max Eastman (from Stage, October); Collier's, November 28, *Photo Mugs*, by Kyle Crichton—experiences in getting a news picture; Collier's, December 5, *On Location*, by Grover Jones; Modern Music, November-December, *On the Hollywood Front*, by George Antheil—who says that music is on the up grade in the films; Pictorial Review, January, *Don't Try Your Luck Out Here!*, by Kay Francis—advice to Hollywood extras; The Publishers' Weekly, December 5, *Ad Man's Holiday*—a description of the writing and filming of *Love on the Run;* Saturday Evening Post, November 21, *Words and Pictures*, by Laurence Stallings—the thrill of making newsreels; World Digest, December, *Films Have No Frontiers*, by Martin Freudenthal.

Educational: The Instructor, December, *Photoplay Appreciation in the Schoolroom*, by William Lewin.

Reviews of Motion Picture Articles or Books: Educational Research Bulletin, November 11, *Suggestions for Developing Units of Study in Motion Picture Appreciation*, Bulletin prepared by a committee of the Pennsylvania State Department of Public Instruction; Educational Research Bulletin, November 11, *How to Judge Motion Pictures* and *How to Organize a Photoplay Club*, by Sarah McLean Mullen; School Life, November, *The Photoplay as Literary Art*, by Dr. Walter Barnes; The Booklist, December, *How to Write a Movie*, by Arthur Loran Gale; The Booklist, December, *The New Technique of Screen Writing*, by Tamar Lane; St. Nicholas, December, *Two Fine Pictures*, by Alice Ames Winter—*Rainbow on the River, Captains Courageous.*

Technical Phases of Picture Production: Christian Science Monitor, December 9, *Glass That Isn't Glass*, by Robert Usher.

New Books on Films: *Four-Star Script*, edited by Lorraine Noble, published by Doubleday, Doran and Company.

WHAT'S NEXT IN HOLLYWOOD?

By Alice Ames Winter

Could anyone or any group of people write a novel or a play or even a history and be sure that there was not a *single* error in it? At least the motion picture studios make heroic efforts to bring the proportion of mistakes down to its lowest limit. For example, although Cecil B. DeMille's *The Plainsman* will go to millions and millions who know not a word of Indian language, whereas perhaps a mere thousand Cheyenne Indians will see it, nevertheless Mr. DeMille has had Chief Thunderbird of the Cheyennes constantly on the lot to make sure that every gesture, every gutteral and intonation shall be true to the tribal character. So in *Captains Courageous* not only a real, ancient sailing vessel, of the type that is hardly twentieth century, but also one of the last of the great fisherman captains was brought from Gloucester to help the producer keep to authenticity of time and character. In *Swing High, Swing Low*, although a famous Spaniard, Enrique de Rosas, is used, since the locale is Panama, a coach has been brought to check up on the particular dialect that belongs to the Isthmus, because no two Latin-American republics speak exactly the same Spanish. If wheat fields of Oregon are to appear, they must differ from the wheat fields of the middle west. And so it goes. No wonder teachers are asking for "stills" of motion pictures having historical or library interest, since no other writers or historians take such infinite pains to assure authenticity of costume, setting, manners, types.

Very markedly Hollywood is on the lookout for new actors, and this means more than mere variations of familiar types; it means a search for talent and character above the average. Scouts from the studios keep their eyes on the little theaters throughout the country, on the foreign stage and even on the classes in motion picture study that are beginning to appear in the universities. An example of this new tie-up between the world of education and the actual world of production is found in Andrea Leeds, who played a distinct part in the Samuel Goldwyn production of *Come and Get It*. She was a member of the class at the University of California at Los Angeles, and as part of the work consisted of the actual making of the little 16 millimeter films, she appeared in a college production. Mr. Goldwyn saw this amateur production, sent for Miss Leeds and gave her a contract. Now he thinks that it would be a good thing if all such college films were viewed by studios and that perhaps universities with their trained students may be an important element in building Hollywood stars. Or, as an example of the other kind of thing, here comes Eric Portman, a notable young romantic actor who made a hit in London as Lord Byron in *Bitter Harvest* and in *Moonlight Sonata*, and Warner Brothers give him a five year contract. Young Michael Brooks, as you will see him in name credits, but who is really the Earl of Warwick, is another newcomer; he will play with Anna Sten at Paramount in *London Bridge is Falling Down*. Outstanding directors come from afar. Litvak, director of *Be Mine Tonight*, comes to do *Escadrille*, with Herbert Marshall and Miriam Hopkins. Joseph Ermlieff, one of the outstanding Russians, comes to RKO to direct Jules Verne's famous story, *Michael Strogoff*, with a new Viennese actor, Anton Walbrook. And it's rather amusing to get the reactions of some of these newcomers: For example Francine Larrimore, a New York stage actress, who thinks Hollywood is wonderful.

"Studio people," vows Miss Larrimore, "thrill me pink!

"I've never been in such a place, nor met such surprising people.

"To them nothing is impossible; everything can be accomplished.

"Producers think nothing of ordering a cloudburst or a snowstorm before breakfast and having it ready for filming by noon of the same day, even to frost pills, which,

(*Continued on Page* 6)

A Clubwoman Chats On Films For Family

(*Continued from Page* 2)

his association with two lone ranch women, is a screen version of one of Harold Bell Wright's early novels; *Arizona Mahoney*, Paramount, (another Western) is based on a Zane Grey story in which the head of a small traveling circus is the hero, and *Conflict*, Universal, is a lumber camp story based on a novel by Jack London.

Somewhat different from the Westerns in setting is an adventure story which will doubtless have a strong appeal to the younger generation, *The Jungle Princess*, Paramount. This is a fantastic tale about the problems of a female Tarzan, orphaned in an elephant stampede, who grows to womanhood with jungle animals for companions.

Can This Be Dixie?, 20th Century-Fox, is the newest Jane Withers vehicle and its principal recommendation is the dancing and singing. The story is very slight and there is not too much in the film to grip more than juvenile attention.

Love on the Run, Metro-Goldwyn-Mayer, is a comedy of a young heiress who runs away from romance only to become involved in international affairs.

Banjo On My Knee, 20th Century-Fox, is an engaging tale with Mississippi River background.

Undoubtedly among the films of the month which will have greatest appeal to children and adolescents will be *Reunion*, 20th Century-Fox, which marks the second screen appearance (if one excepts the newsreels) of the Dionne Quintuplets.

"Magnificent Brute" Is Endorsed in Erie, Pa.

It isn't often that a feature motion picture is endorsed by a school faculty because of the excellence of its technical presentation of operations in a big industry. That was what happened when *The Magnificent Brute*, Universal, played Erie, Pennsylvania. Because of the realism of the scenes dealing with the production of steel, the principal of the local high school recommended attendance at the film and displayed window cards, posters and stills on the bulletin board. Each teacher was also instructed to tell his students how important the film was from the technical angle.

AVAILABLE FREE

This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of *The Motion Picture and the Family.*

Films For The Pupil and For The Teacher

(*Continued from Page* 3)

usually introduced as an interlude.

Each type of film demands its own kind of treatment, just as we know that the varying forms of literature differ in vocabulary, sentence structure and other elements of style. The form of treatment depends upon the emphasis given the various factors in the photoplay.

Now let us classify the pictures we have seen this semester and give the best example we can of each type. In this way we will have established standards of evaluation and other pictures can be adjudged on the basis of the good and bad points of these.

Most important in the presentation of any film is characterization as worked out by the director through the players. This must be sincere and consistent with the part, whether funny or serious. It must seem natural and unforced.

Let us consider these points in connection with the pictures I have selected below, which represent definitely various types of drama:

The Types of Drama

1. What is the type of drama? Is the ending satisfactory? Why?

2. Is there an underlying problem? What is it? Is it worth considering, or not? Is the treatment suitable?

3. What are the serious elements in the play? What are the comedy elements? (Remember these may be found in plot, action, background, dialogue, or characterization.) Which is given greater emphasis? If there is entertainment, is it used as a comedy element? Is there a proper balance between comedy and seriousness?

4. What scenes produce the greatest suspense? How is this developed? What relief comes at the end of each tense scene? Is it natural or forced? Is it achieved through laughter or tears? Getting even for personal insults is usually classed as comedy. Does this element appear in any of these plays? Exacting retribution or revenge is classed under tragedy. Is there an example of this? How is music used in building suspense or producing relief?

5. What characters in the play are tragic? Which comic? Which add to suspense because they are menacing? What study in contrasts do you note? Pay particular attention to any striking individual interpretations. Are the characterizations natural or theatrical? Are there any examples of evil characters who are humorous in nature?

WINTERSET
(*RKO Radio*)

A story of a young man who seeks retribution for the death of his father, exacted by the law for murder, with only circumstantial evidence as proof. Reminiscent of the old Greek tragedies in theme. In form it is a photographed stage play rather than a true cinema. Excellently done, but mature.

LLOYDS OF LONDON
(*20th Century-Fox*)

The story deals with the abiding friendship between two men, and with the history of the great insurance firm in its relationship to England. Handsomely mounted and well played.

WANTED! JANE TURNER
(*RKO Radio*)

A fast-moving tale dealing with the murder of a mail-truck driver and the solution of the crime by a special postal investigator. Excellent for character study.

RAINBOW ON THE RIVER
(*RKO Radio*)

The story of a young foundling whose devoted colored mammy reveals him to be the grandson of a rich Yankee only for his sake. The music is exceptionally good and the character work worth careful study.

THE PLAINSMAN
(*Paramount*)

A wide-sweeping story of the place of the plainsman in the development of the West. Superfine photography, swift movement, strong musical support, consistent characterization. A notable achievement.

BORN TO DANCE
(*MGM*)

A superlative visual entertainment, rich in amusement and beauty. Dancing by an artist and a thread of a story, upon which are hung individual moments of keen pleasure. Richly produced and excellently directed.

WHO'S WHO IN BETTER FILMS

Leadership in community film movements comes from many sources. Sometimes the film leader has been a member of the woman's club, sometimes she is a librarian or teacher, sometimes the head of a church organization and frequently she is just a film enthusiast.

The Child Study Group of the 19th Century Club of Memphis, Tennessee, was the springboard which launched Mrs. Lawrence S. Akers, president of the Better Films Council of Memphis—one of the best known and most effective Better Films Councils in the United States—upon her film career.

A program on Leisure Time Activities for Children brought a definite realization of the important part motion pictures play in the lives of younger and adolescent groups. The next step seemed to be to form a committee to be sure that the children of Memphis got the right type of film fare. Mrs. Akers was made its film chairman.

Until 1931 the Better Films Council functioned as a department of the club. Then a call was made for all the women's organizations in the city to meet with the idea of organizing a citywide Film Council. With a membership of representatives from 63 groups the Council was started and Mrs. Akers became its first president. To date, she still holds the office and her name has become synonomous with fine pictures not only in Memphis but throughout the South. Indeed in an access of missionary zeal she has organized Councils in three Southern states. Meanwhile, the membership of her own council has grown from 63 to 114 groups.

These are some of the Memphis Council's leading activities:

A weekly family night program, for which all the films are approved by the Council, is held in a neighborhood theatre. Hostesses from the Council greet guests in the lobby and give them bulletins containing information on motion picture topics.

A weekly motion picture guide is published every Sunday in one of the leading local papers. Lists of approved pictures are furnished to the local schools and all possible encouragement is given to the formation of local photoplay clubs.

Speakers for Schools

The Visual Education Committee furnishes speakers for schools and for other organized groups and also distributes bookmarks on special pictures with the assistance of the public library.

Mailing lists, including the names of several hundred discriminating Memphis citizens, are furnished to downtown theatres when they have a picture of especial worth to advertise.

A telephone committee of the Council calls public attention to all of the outstanding pictures, several thousand personal calls being made by each member of the committee during the Council year.

The Council's review committee holds frequent private screenings of pictures before the first-runs and attends the first showing of all pictures at downtown theatres, furnishing both the Council and the theatre with a classification as to audience suitability.

In November the Council inaugurated a new experiment. A class in photoplay appreciation, which is to run for six weeks and during which the members will be given instruction as to proper standards of evaluation in the previewing and judging of films, was instituted.

In no city in America does more cordial relationship exist between the members of the Council and the local theatre managers. "And it is all because of Mrs. Akers," her fellow-Council members say.

Plan Service Of Stills For Teaching Use

A new service, especially designed to meet the needs of librarians and teachers, inspired by the great demand for selected stills on motion pictures, is under contemplation by the Motion Picture Producers and Distributors of America, Inc. This plan would involve the selection in Hollywood, while a picture is in the process of production, of stills especially calculated to interest those who are making a study of motion pictures.

Such stills would be chosen, for example, as illustrate modern reproductions of scenes of historical moment; the more significant passages in great works of biography or fiction; unusual costumes or properties which have a museum piece value; stills which illustrate especially complicated shots, photography from unusual angles; particularly astute pieces of direction.

In short, in choosing the stills, their adaptability for various phases of classroom use would be considered. They would be selected with a view to the needs of the science teacher, the teacher of art, literature or history, of dramatics or costume design. Similarly, in the sets assembled especially for library use, the individualized needs of the librarian would be taken into consideration.

The project springs quite naturally from the current demand for motion picture stills as an implement of teaching, and from the fact that if the selection of desirable stills is left until the picture is completed and ready for release, the picture is outmoded before the stills are available for the classroom.

Two methods of distribution of the stills would probably be worked out. Exhibitors would be furnished with numbered lists and librarians and teachers could secure them from that source. Full sets would also be available on order, for the payment of a nominal sum, through the Motion Picture Producers and Distributors of America, Inc.

Motion Picture Committee Now Becomes Department

So effective has been the work of Mrs. Edward T. Herbert, chairman of motion pictures for the New York State Federation of Women's Clubs, that the motion picture committee emerged from the recent state convention with the full dignity of a department.

Coincidentally with this change in status Mrs. Herbert announces that one of the primary objectives of this year's program will be to develop a greater degree of cooperation with the libraries of New York State, with the hope that many of them will fall into line to utilize the wealth of material offered in current films to stimulate reader interest.

AVAILABLE STUDY GUIDES
NEW THIS MONTH
The Plough and the Stars
Winterset

Still Available
As You Like It, Daniel Boone, The Green Pastures, In His Steps, Last of the Mohicans, Little Lord Fauntleroy, A Midsummer Night's Dream, Romeo and Juliet, Things to Come.

Purchasable from Educational and Recreational Guides, Inc., 138 Washington Aveune, Newark, N. J.

Anthony Adverse, The Charge of the Light Brigade.

Purchasable from Warner Brothers Pictures, Inc., 321 W. 44th St., New York, N. Y.

What's Next In Hollywood?

(*Continued from Page* 4)

placed in the mouths of performers, create the visible breath of winter cold!

"Imagine the stage doing that!

"My own debut film, *John Meade's Woman*, kept me in a dither of excitement and amazement for weeks."

It is all part of that swift panorama of Hollywood, the constant influx of new faces, the mysterious and almost unnoticed disappearance of old ones, so that one is tempted to paraphrase an old saying and remark, "Where are the stars of yesterday?"

Picture makers nowadays try to avoid "cycles," but perhaps heroism is not to be included in such a category. It is one of the greatest attractions to us all, in pictures, story, poetry, drama. And we are coming to appreciate heroism in peace as well as war. So our eyes turn to *John Meade's Woman*, in production at Paramount, when a heroic rescue in a frightful, choking dust storm on the prairies nearly choked and blinded Edward Arnold and Miss Larrimore as they experienced as well as played their parts; in *Coast Guard*, at RKO, when the real Coast Guard gave its help to Victor McLaglen and his fellow actors to bring home to us that valor that surrounds the seas and that we take for granted; in *Slim*, at Warner Brothers, a story of another group who risk their lives around us every day, the men who work on high-tension wires; in *Crack-Up*, at 20th Century-Fox, which again reveals the risks and the bravery in aviation, this time with that unique person, Peter Lorre, as hero. Then the curious and fascinating and contradictory story of recent Ireland, so brilliantly illustrated in *The Informer*, is again to the front in *Beloved Enemy*, with every Irish actor in Hollywood as well as innumerable pigs, geese, ducks, donkeys and goats jamming Parnell Square in Dublin, now made in replica on the studio lot for Samuel Goldwyn, where Brian Aherne and Merle Oberon are at work. Another Irish film, *The Plough and the Stars*, will shortly come from RKO.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman.

A panel of High School students at the recent annual meeting of the National Council of Teachers of English discussed "Developing Standards of Motion Picture Appreciation."

They recognized motion pictures as the great American art, exceedingly potential, belonging to the masses of people. They pointed out that training students in the evaluation and appreciation of motion pictures is already an accepted responsibility of the school, and that ways and means of accomplishing that objective are rapidly emerging. They assumed that motion pictures will become more and more a part of the teaching technique.

They stated their problem in this way: 85,000,000 people in the United States go to the motion picture theatres each week; of these one-third, or approximately 28,000,000 are under 21 years of age; ninety-six percent of the High School students go to the movies each week: what should be done about it?

These High School students insisted,

1. That any interest that claimed so much attention from so many people deserved a place in the curriculum of the school.
2. That while there were both good and bad reactions to motion pictures, discussion would prevent the bad reaction and make more effective the good influence.
3. That informal discussion of pictures was not enough; that organized discussion and broad study were necessary in order that intelligent attitudes towards life might be formed and that the inherent cultural values might be transmitted.
4. That if there were any question now about motion pictures being an art worthy of a place in a cultural curriculum, young people trained in evaluation and appreciation would make it so.

This column calls attention to a few pictures each month which can be used by High School students and other groups as a basis for discussion of social values and the intricate problems of human relationships.

THE CHARGE OF THE LIGHT BRIGADE
(*Warner Bros.*)

This picture tells vividly and realistically a part of the story of England's conquest in the East. It is brilliant, spectacular and has the appeal of a great adventure.

One's sympathy is naturally with the British, but why? The natives were defending their own land against a great power with vast resources. The massacre was horrible, but the victims were invaders against the will of an outraged people.

The charge is one of the most heroic that history records. Its picturization is unforgettable. But only two hundred of the six hundred horsemen lived through the ordeal. Is adventure so dear to men that they prefer the danger of death to the monotony of peace? Is the thrill of such a charge as this worth a life time of ordinary labor and pleasure? Can men seek excitement, utterly indifferent to its social consequences? Does patriotism demand approval of or participation in war?

COME AND GET IT
(*United Artists*)

A man with money and with the power which money gives usually fails to realize his limitations. One cannot have everything. Choices along the road of life mean the excluding of some things as well as the obtaining of others.

Barney forsook the girl he loved and chose riches. When he tried to recapture love it was too late. The tragedy of his own love, however, made him sympathetic with his daughter when she faced a similar decision.

Barney's success in one generation made him insensitive to the changes necessary for success in the next. Ideas of his son seemed silly until he was forced to recognize that his star was waning, and that he might find joy only in participating in new developments.

LLOYDS OF LONDON
(*20th Century-Fox*)

Everyone is interested in beginnings of such a world institution as Lloyds. The early methods of its operation and its important contribution to the development of commerce and business are seen against the historical background of the early nineteenth century.

The story itself will provide thought along two important lines: (1) The importance of loyalty in any successful career. It seemed to develop early in Blake and stay with him to the end. (2) The team play which puts the interests of individuals above the interests of the whole group. Some syndicates in Lloyds thought more of their financial security in certain operations than of the welfare of the country.

REMBRANDT
(*United Artists*)

Here is another vivid biography. To most people Rembrandt is just a famous artist, but after one sees this picture his personality will become unforgettable.

Questions like these will help us get at the values in the picture:

What qualities did he consider essential in the artist? Did he live up to his ideals? What did they cost him?

Was his tribute to his first wife an artist's reaction, or is it possible for any man to have that depth of insight?

Does one's interest in the Bible

(*Continued on Page* 7)

Odd Film Tasks Are Described

By THE OBSERVER

The business of searching out and supplying the million and one authentic little details which go into the making of an important motion picture calls for a Sherlock Holmes type of mind. For example, one of MGM's ace-sleuthers was recently required to locate a thriving grasshopper visitation for scenes for the plague of locusts in *The Good Earth*. The search extended into Mexico, South America and other points west and south, where appearance of the cicada, or 17-year locust, had been reported. When about to give up the search in despair, rumor of such a visitation at Cedar City, Utah, was relayed to the grasshopper-detective. He hastened to the scene and there found such a satisfactory multiplication of locusts that he wired the production company. A camera crew was rushed to the spot immediately, and the desired shots were obtained for the dramatic insect sequence in which Paul Muni and the army of Chinese farmers fight the invading plague.

* * *

A stem-winding "turnip" watch and chain were required to give just the proper touch to one of Nelson Eddy's costumes in *Maytime*. Property men searched pawnshops, museums and old jewelry shops in vain for this old article which was so fashionable one hundred years ago. Finally, it was learned, through the network of information channels the pictures maintain, that an elderly itinerant jewelry mender had something of the kind among the oddities he used to stimulate business for his little traveling repair shop. After several weeks this man was discovered, and there, sure enough, was one of these quaint old watches.

* * *

Food offers an unending challenge to picture makers. When you see players eating in scenes they are almost always feasting upon the very things described in the story. Each studio, therefore, keeps a file of recipes of all nations and has chefs who know how to prepare all kinds of exotic dishes. The banquet table in *Romeo and Juliet* was actually loaded with stuffed peacocks, gilded boars and silvered peaches; the pictures of South Sea island locale where native eating is a part of the action, show such dishes as poi, raw fish, breadfruit and boiled turtle; and "koinigsberger plops" (meatballs) are more than likely to grace a restaurant table for scenes in old Vienna. However, it is not champagne, wine, or liquor of any kind that you see when you witness a scene which calls for such celebration. Cider or gingerale serves equally as well and avoids the possibility of spinning heads which would interfere with intelligent acting.

* * *

Wandering into the RKO wardrobe department last week we encountered Miriam Hopkins and

(*Continued on Page* 7)

FOR THE MOST PART THIS MONTH'S BOOKMARKS RECORD TALES OF RED-BLOODED ADVENTURE

"CAPTAINS COURAGEOUS

Washed overboard from a Transatlantic liner, rescued from the sea by a Gloucester fisherman, a spoiled son of wealth becomes a man.

Books With the Tang of the Sea
Selected by the

CLEVELAND PUBLIC LIBRARY

WELL LOVED STORIES OF BOYS

By Rudyard Kipling

Captains Courageous

Kim

The Jungle Book

Stalky & Co.

MEN WHO GO DOWN TO THE SEA

The Book of the Gloucester Fishermen, by *Connolly*

Men, Fish and Boats, by *Stanford*

Riders to the Sea, by *Synge*

Romance of the Sea, by *Jackson*

Salt-Water Poems and Ballads, by *Masefield*

THE MAN KIPLING

Rudyard Kipling, by *Falls*

Schooldays With Kipling, by *Beresford*

Kipling's Sussex, by *Hopkins*

Rudyard Kipling, by *Cooper*

Printed through the courtesy
of the

....

(Name of Theatre)
Presenting
"CAPTAINS COURAGEOUS"

"THE PLAINSMAN"

" . . . The luring, wild frontier,
With savages to fight and fields to clear."

Frontier Days in the West
Stirring Books Selected by the

CLEVELAND PUBLIC LIBRARY

"THEY BUILT THE WEST"

Last of the Great Scouts (Buffalo Bill), by *Wetmore & Grey*

Wild Bill Hickok, by *Wilstach*

Calamity Jane and the Lady Wildcats, by *Aikman*

They Died With Their Boots On, by *Ripley*

The Glory-Hunter, a life of General Custer, by *Van de Water*

INDIAN FIGHTS AND FIGHTERS

Story of the Little Big Horn—Custer's Last Fight, by *Graham*

Sitting Bull, by *Vestal*

Death on the Prairie, by *Wellman*

Warpath, the True Story of the Fighting Sioux, by *Vestal*

Apache Agent, by *Clum*

THE ROAD TO THE WEST

Overland With Kit Carson, by *Brewerton*

Wagons West, by *Page*

The Overland Trail, by *Laut*

The Pony Express Goes Through, by *Driggs*

Printed through the courtesy
of the

....

(Name of Theatre)
Presenting
"THE PLAINSMAN"

"TUNDRA"

A flying doctor cracks up in the icy wastes of Alaska and has hair-raising adventures with animal friends and foes.

Tales of the Frozen North
Recommended by the

CLEVELAND PUBLIC LIBRARY

THE ALASKAN WILDS

Tundra, by *Hansen*

The Great Trek, by *Miller*

Cradle of the Storms, by *Hubbard*

God's Frozen Children, by *McCracken*

WILD ANIMALS AT HOME

Animals of the Canadian Rockies, by *McCowan*

Green-Timber Trails, by *Chapman*

Wild Folk, by *Scoville*

The Wild Grizzlies of Alaska, by *Holzworth*

STORIES OF WILD FOLK

Sequoia, by *Hoyt*

Nomads of the North, by *Curwood*

The Bald Face, by *Evarts*

Wolf, the Storm Leader, by *Caldwell*

Salar, the Salmon, by *Williamson*

Printed through the courtesy
of the

....

(Name of Theatre)
Presenting
"TUNDRA"

"GOOD EARTH"

'At least I have the land—I have the land!"—Wang Lung in "Good Earth."

Vivid Portrayals of Chinese Life
Some Books Selected by the

CLEVELAND PUBLIC LIBRARY

THE HOUSE OF EARTH SERIES

By Pearl Buck

Good Earth

Sons

A House Divided

CHINA AND THE CHINESE

The House of Exile, by *Waln*

China Hand, by *Hutchinson*

Old Buddha, by *Der Ling*

The Four Hundred Million, by *Nourse*

A Medicine Man in China, by *Gervais*

My Country and My People, by *Yutang*

STORIES OF CHINA

Oil For the Lamps of China, by *Hobart*

The Feast of Lanterns, by *Miln*

China Venture, by *Graham*

Yan and Yin, by *Hobart*

The Bitter Tea of General Yen, by *Stone*

All Men Are Brothers, by *Buck*

Printed through the courtesy
of the

....

(Name of Theatre)
Presenting
"GOOD EARTH"

Lessons From The Movies

(*Continued from Page* 6)

increase with Rembrandt's reading of it?

WINTERSET

(*RKO Radio*)

Sacco and Vanzetti continue to haunt the conscience of society in this gripping drama. This story attempts to show that justice, deliberately poisoned at its source, has dire consequences for every one even remotely affected by it. A source of injustice lingers long; an outraged conscience is not easily stilled; haunting fears continue to oppress and all these tend towards mental derangement and desperation.

Questions arise in one's mind: What is the basis for the fear of social ridicule? Is there a suspicion that justice and right may be on their side?

Are most people troubled by conscience? Why was Judge Gaunt driven crazy? Why should conscience be kept sensitive?

Did Mio seek vindication or revenge for his father? Are they the same?

Did Miriamne act wisely in lying to the cops to defend her brother while endangering Mio?

Odd Film Tasks Are Described

(*Continued from Page* 6)

Frances Farmer who came in to be measured and fitted for gowns for *Escadrille* and *Robber Barons* respectively. What with these gowns in the making, *Michael Strogoff* costumes much in evidence and the *Quality Street* dresses still in view, modern clothes are a rarity in this department just now. Margot Grahame is so intrigued with the clothes Walter Plunkett has designed for her to wear in *Michael Strogoff* that she plans to buy them all for her personal wardrobe. Despite the fact that they are period clothes, they are amazingly becoming to this attractive young actress.

And speaking of period clothes from other points of view, Fredric March says that he is as happy over the fact that he is to be put back into "long trousers" for his role in *A Star Is Born*, Selznick's Technicolor film story of Hollywood, as if he were just making his screen debut. For the first time in a long series of pictures, he is portraying a modern, up-to-date role. He hopes he has finished with uniforms, curls, lace cuffs, long stockings or wigs and may from now on do modern roles.

Teaching By Visual Means Forging Ahead

Visual education is rapidly forging to the front as one of the most popular forms of teaching.

A survey just completed by the University of California shows that talkies are employed in 8,806 school systems in the 48 states to supplement text book education.

New York ranks first in audio-visual education, with a school population of 1,885,207 and 1,298 projection machines in the schools. Pennsylvania is second with a school population of 1,498,606 and 958 school projectors. California comes third with a school population of 1,551,510 and 849 motion picture projectors in the schools.

Would You Be Interested In Short Study Outlines?

So great has been the enthusiasm awakened in school groups through the issuance of study guides on films which have an historical, literary, or classical background, that an extension of the plan is under consideration.

If, and only if, the demand is sufficient, an experiment will be tried of making a study outline on a considerable number of current pictures intended to supplement, but not to replace the more elaborate booklets issued on a limited number of pictures.

At least two of these additional study outlines will be prepared each month and printed on a single page leaflet. They will deal with the historical or literary background of the picture, if such exists, with the technique of acting, scenario writing and direction, and will contain suggested questions for use in the classroom.

They will also be illustrated by thumb nail prints of selected stills from the picture, which can not only be posted on bulletin boards, but also used for reference in securing stills from the local exhibitor. The outlines will reach each local community in advance of the release of the picture.

If you are a teacher or the leader of a motion picture appreciation group, and you believe that such study outlines would be of value, and would enable you to utilize for classroom purposes a larger number of films than you are able to at present, will you indicate on the attached coupon and return to the Editor of *The Motion Picture and the Family*, Motion Picture Producers and Distributors of America, Inc., 28 W. 44th Street, New York, N. Y.

The Motion Picture
and the Family

I would be interested in securing copies of the shorter outlines for use in discussion of current motion pictures.

Signed ....

Address ....

Toledo Motion Picture Council Holds A Novelty Celebration

Thirty-two couples, married fifty years or over, are guests of the council at a reception honoring "Golden Wedding" couples.

In novelty motion picture news of the month the Toledo Motion Picture Council leads. It sponsored a celebration in the mezzanine lounge of the Paramount Theatre honoring golden wedding couples. Thirty-two couples married 50 years or more enjoyed its hospitality.

The appropriate program included a preview of the film *Ramona*, the playing of a wedding march by Dale Richards, organist of St. Mark Episcopal Church, to which the golden wedding couples circled the hall, and solos by Betty Lay Adams-Christen, one of the leading soloists of the city.

Buffet refreshments were served and the centerpiece was a golden wedding cake which was circled about by 50 golden wedding rings in place of the customary candles. From these rings ribbons led to the top of the cake where a bride and groom stood in the center of a large wedding ring. The ices were in the shape of wedding slippers and wedding bells.

Girls from the motion picture appreciation class in the high school helped the members of the Better Films Committee with arrangements for the party.

Those who received were: Mrs. O. E. DeLong, president of the Toledo Motion Picture Council; Mrs. Roy Start, wife of the Mayor, Mrs. John N. Edy, wife of the City Manager, Mrs. George N. Fell, president of the Catholic Diocesan, and Mrs. Henry Stickelmeier, wife of the manager of the Paramount Theatre, who with her husband had cooperated enthusiastically with the Council in plans for the party. The project won general approval.

STAMP HELPS FILM

A stamp bearing the likeness of Benjamin Franklin proved one of the best existent likenesses of the noted American editor and was used by the actor playing Franklin in *Lloyds of London.*

CARDS FROM LILYPONS, MD.

All of Lily Pons' Christmas cards will bear the postmark of "Lilypons, Maryland." The diminutive opera star mails more than 1,000 cards from this Maryland township bearing her name.

Why The Bookmarks?

(See page 7)

***The Plainsman*—because it deals with pioneer life and brings in real people whose life-stories are intriguing.**

***The Good Earth*—because it offers so many good connecting books and gives a chance for characterizations that are interesting and different.**

***Tundra*—because of its amazing scenes photographed in Alaska, its fine pictures of animals not often seen and its story of human courage and endurance.**

***Captains Courageous*—because the book from which the picture was made was written by a master and because of the stirring and wholesome adventure and sea angles.**

Blind Pupils "See" Pictures In Nebraska

To say that men and women who are blind enjoy motion pictures sounds a bit anomalous. However, theatre managers in Nebraska, by an especially interesting philanthropic experiment, are proving that modern films can bring happiness into the lives of boys and girls who see slightly or not at all.

A little more than a year ago the Booth Brothers, who operate the Booth and Paramount Theatres in Nebraska City, conceived the idea of allowing pupils from the Nebraska School for the Blind to "see" their performances when they were accompanied by chaperones or teachers from the school.

Began With Fifty Pupils

The experiment began with about fifty blind pupils attending the picture. Pupils partially blind were given seats in the extreme front of the auditorium. Those who were totally blind were accompanied by one chaperone each. It was discovered that they followed the action well enough through the dialogue to get the sense of the film.

The experiment was recently expanded to extend the opportunity to pupils who are not only blind but also deaf and dumb. With one attendant on either side the deaf and dumb child was given the signals which enabled her, with her quickened sensibilities, to enjoy the film almost as much as a normal person who could have both seen the action and heard the dialogue.

So successful has the experiment proven in Nebraska City that Miss Regina Molseed, secretary of the Omaha Film Board of Trade, and the Booth brothers have assembled a list of theatres near the 169 other schools for the blind in the United States and are sending a letter suggesting that philanthropically inclined theatre managers extend to other blind children the same benefits which the Booth brothers have given to those of Nebraska City.

Films Reviewed In This Issue

Arizona Mahoney, page 4; *Banjo On My Knee*, page 4; *Born to Dance*, page 5; *Can This Be Dixie?*, page 4; *Charge of the Light Brigade*, page 6; *Come and Get It*, page 6; *Conflict*, page 4; *General Spanky*, page 2; *Jungle Princess*, page 4; *Lloyds of London*, pages 5 and 6; *Love on the Run*, page 4; *North of Nome*, page 2; *The Plainsman*, page 5; *Rainbow on the River*, page 5; *Rembrandt*, page 6; *Reunion*, page 4; *Song of the Gringo*, page 2; *Wanted! Jane Turner*, page 5; *Wild Brian Kent*, page 2; *Winterset*, pages 5 and 7.

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A Bulletin for All who
are Interested in Better
Motion Pictures

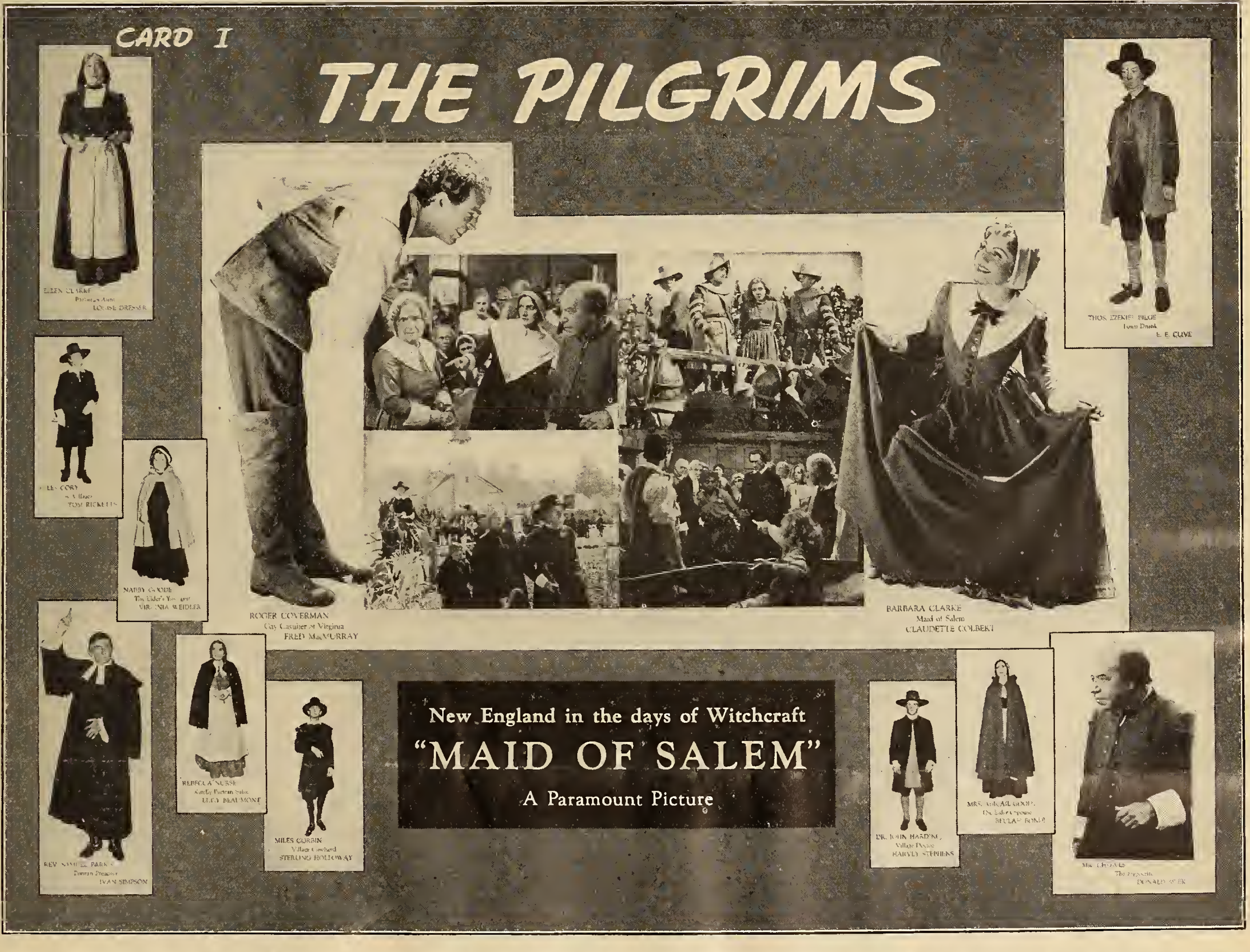
The Motion Picture and The Family

Comment on Current
Films by Teachers,
Educators, Commun-
ity Leaders

JAN 23 1937
DIVISION

Vol. 3 JANUARY 15, 1937 No. 5

Indians Of Western Plains Give Way To Pilgrims This Month In Picturesque Exhibit On Paramount's "Maid Of Salem"


CARD I
THE PILGRIMS
ELLEN CLARKE
LOUISE DRESSER
THOS. EZEKIEL PIDGE
Town Drunk
E. E. CLIVE
TOM RICKETTS
NABBY GOODE
VIRGINIA WEIDLER
ROGER COVERMAN
Gay Cavalier of Virginia
FRED MacMURRAY
BARBARA CLARKE
Maid of Salem
CLAUDETTE COLBERT
REV. SAMUEL PARRIS
Puritan Preacher
IVAN SIMPSON
REBECCA NUSSE
LUCY BEAUMONT
MILES CORBIN
Village Cowherd
STERLING HOLLOWAY
New England in the days of Witchcraft
"MAID OF SALEM"
A Paramount Picture
DR. JOHN HARDING
HARVEY STEPHENS
MRS. ABIGAIL GOODE
BEULAH BONDI
DONALD MEEK

Fascinatingly this exhibit, of which panel No. 1 is shown, re-creates the atmosphere and revives the history of Pilgrim days.

IN the exhibit field this month attention shifts from the Indians of the Western plains, as pictured in Paramount's *The Plainsman*, to the Pilgrim folk who inhabited Old Salem.

Maid of Salem, also a Paramount picture, offered the research staff fascinating opportunity to delve into the early history of the Plymouth and neighboring colonies. The result is a pictorial exhibit for the use of clubs, schools, libraries and other interested groups which is a wellspring of information about Pilgrim days.

The panel pictured above is the first of an engaging series showing the costumes, customs and pastimes of those dour, sturdy folk who laid the foundations of our republic.

Available in Permanent Form

Like the *Plainsman* exhibit it is available in permanent form to those who are interested in it for study and program purposes, upon application to the Motion Picture Producers and Distributors of America, Inc.

Assembling the material for the *Maid of Salem* exhibit assumed at times almost the proportions of a romantic adventure. Explorations in libraries and museums brought to light a wealth of highly dramatic material. Perhaps the most interesting, however, was obtained in the archives department of the New York Public Library. Seeking for Pilgrim records, and particularly those pertaining to witchcraft, so that he might get authentic pictorial material for the trial of Tituba, a noted Salem witch who appears in the film, the research expert ran across the actual record of Tituba's trial, handwritten by the presiding magistrate. Two pages of these records have been enlarged, reproduced and incorporated into the exhibit. Other almost equally fascinating material appears in the 12 panels.

Central motif of panel No. 2 is a copy of a famous painting by

(*Continued on Page 2*)

Movies First Aid To Santa In Chicago

Motion pictures emerged as first aid to the patron saint of Christmas in the Chicago area.

The Cooperative Movie Christmas Basket Party, given by the Better Films Council of Chicagoland and the managers of Chicago's amusement enterprises, set a new high mark in the history of a notably successful motion picture organization. At morning matinees held in Chicago theatres on the Tuesday before Christmas, a total of 25,000 baskets of foodstuff was collected which were subsequently distributed to needy people through the Better Films Council, under the chairmanship of Mrs. Richard McClure, former chairman of motion pictures.

Three hundred theatres participated in the project, to which local newspapers and radio stations gave freely of publicity.

So successful was it that Chicago theatre managers have suggested that the plan be adopted next year on a nationwide scale.

Other Christmas Parties

In Clearwater, Florida, an Empty Stocking Fund benefit was held at the Capital Theatre to raise money for under-privileged children and a free matinee was given on Christmas morning in co-operation with the Lions' Club with candy and toys dispensed to the juvenile members of the audience.

In Houston, Texas, a Kiddie Revue was given at Loew's theatre for the benefit of the needy, with the *Houston Press* acting as sponsor. The motion picture program was supplemented by a variety show and members of the chorus circulated among the audience taking up collections for the Christmas fund.

The *Baltimore Evening Sun* cooperated in plans for a Charity Party with the Junior League aiding in ticket distribution and the Junior Association of Commerce supervising distribution of gift packages. Free transportation was provided to the boys and girls who attended the show.

In Kansas City, Kansas, a boys' choir of 100 began at 11:15 on Christmas Eve to broadcast Christmas carols at the Electric Theatre. This Christmas feature was greatly enjoyed by the patrons and gives promise of becoming permanent.

These were a few of many Christmas celebrations in motion picture theatres indicative of the fact that the industry was by no means neglectful of civic needs.

AVAILABLE FREE

This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of *The Motion Picture and the Family.*

WHO'S WHO IN BETTER FILMS

A baby in the motion picture field, if number of years of service are considered, but a highly effective adult if the criterion is the usefulness of that service, is Mrs. Fred Stephenson, president of the Motion Picture Council of Springfield, Massachusetts.

Her debut in the movement to encourage higher standards of film appreciation came only a little over three years ago, when as a delegate from the Hampden County Woman's Club she began to attend meetings of the Springfield Council. But her enthusiasm was great, her interest keen and her progress rapid. From the status of mere delegate she moved on in only 12 months to the chairmanship of the Council. At the same time she was appointed a member of the Motion Picture Committee of the Massachusetts State Federation of Women's Clubs. She is now western vice chairman for that committee.

The Springfield Council has long been known as an exceptionally able and energetic one. It has vigorously promoted a number of new projects during Mrs. Stephenson's chairmanship. One of the most interesting has been to book the members of a motion picture appreciation class at the Technical High School with women's clubs and similar groups to give demonstrations of its discussion programs, with a view to stimulating the organization of similar groups in other nearby cities and towns. As early as October eight bookings had been made for the club.

Mrs. Stephenson reported at the same time that she had engagements to address six groups in the vicinity on "The Influence of the Screen" and "Motion Picture Appreciation."

One of the most effective projects carried forward by the Council was the sponsorship of the premiere of *A Midsummer Night's Dream.* The Council also arranged a special matinee for children at 35 cents admission, with 900 children present, distributed 800 study guides on the picture and 100 stills.

Another new enterprise in Springfield, not directly under the auspices of the Council, but in which Mrs. Stephenson had a share, was the organization of a motion picture appreciation study group as a unit of the College Club.

Shakespeare to the Fore

Shakespeare came to the fore at the first meeting of this group when the film version of *Romeo and Juliet* constituted the principal topic of discussion. An elaborate program for the entire club year, which will deal with the technique of picture-making, motion pictures as an art, public reaction to motion pictures and other equally vital topics is planned. Mrs. Stephenson is to be the hostess at the meeting at which "Motion Pictures and their Public" is discussed.

Springfield's Motion Picture Council chairman is regarded by her colleagues as an indefatigable worker in the interests of fine films. Some indication of the busyness of her nights and days is afforded by her own comment: "It's a great life and I love it, but it's hard to keep up with it all."

Indians Of Western Plains Give Way To Pilgrims In Picturesque Exhibit On "Maid Of Salem"

(*Continued from Page* 1)

George H. Boughton, which supplied the background for the designs of many of the costumes. The famous statue of "The Puritan" also cleverly utilized by the designer is here pictured.

Panel No. 3 continues pictorial reproductions of "The Early American Wardrobe," and shows the drawing of English soldiers of the 17th century and the patterns from 17th century England which are reflected in the costumes worn.

Panel No. 4, "The Towns They Built," is primarily concerned with old New England architecture, as is Panel No. 5. One pictures "old Salem" as reconstructed on the Paramount ranch, and the other the witch house built by Roger Williams and other historical structures.

Students of early history, as of early interior decoration as well, will be interested in panel No. 6, which depicts the interior of the Pilgrim home. Center of interest in panel No. 7 is an old woodcut of a witch trial, which furnished designers, stage carpenters, directors and property men with much of their inspiration for the trial scene. A feature of this panel is a photograph of the courtroom used on the set, which was an exact reproduction of the old Salem Town Court Room.

Panel No. 8 is concerned with the toys and appurtenances which were used by Salem children, and includes a photograph of the "baby walker" used by Henry Wadsworth Longfellow, which although of later date was similar to those which prevailed in the late 1600's. Panels No. 9 and 10 picture the trial of Tituba and include a photostat of a part of the record. Panel No. 11 shows the stocks and the "old well" in Salem village, while panel No. 12 is primarily concerned with motion picture reproductions of the historical locale.

Kansas Group Of Methodists Studies Films

Early in the season the Young People's Fellowship of the Protestant Episcopal Church announced that motion pictures were assuming such an important place among the amusements of its members that it had worked out a special program on motion picture appreciation for their use.

Now comes word of an exceedingly thorough-going motion picture discussion project carried forward by an Epworth League in Wichita, Kansas, which has for its objective a more intelligent selection of motion picture fare.

Discussion of various vital topics about films had its ultimate conclusion in an evaluation chart which the young people will use in selecting and rating their cinema entertainment.

These were some of the challenging questions which formed the basis of discussion: "What do we have a right to expect from the movies?" "Why do we go to them?" "What are the values in motion pictures?" "What are the dangers in indiscriminate picture-going for young people?"

Through discussion the group reached these conclusions: that if good pictures are not supported by people who want good pictures, others of the same character will not be produced; that people should not merely gobble down good pictures without trying to read into them their true meaning; that intelligent motion picture-goers should learn to select good pictures in advance by reading reliable reviews.

The group decided that the members should assume the responsibility of keeping film producers advised of their reactions by reporting to them on a postcard their favorable reactions to and their criticisms of films.

Filmed Books Rate High In N. Y. Library Survey

Three recent cinema successes and a novel soon to be released in film form rated among the "most read books" in a recent survey made by the New York Public Library, according to the December bulletin of that institution. A preliminary report from the survey, in which 20,328 readers returned questionnaires, gave Sinclair Lewis's *It Can't Happen Here* first place in popularity. *A Tale of Two Cities,* which was playing in motion picture theatres throughout the country at the time, was second; *Europa,* third.

Three motion picture titles, *Anthony Adverse, The Good Earth* and *Of Human Bondage* were in the list of runners-up. Other books in this category were Walter Duranty's *I Write As I Please, Forty Days of Musa Dagh, North to the Orient, Life with Father, Vein of Iron* and *The Coming Struggle for Power.*

Suggested Reading For Film Lovers

Personality Sketches: Stage, January, *Chameleon*, by Romney Brent—vivid, first-hand impressions of that "great lady of the films," Elizabeth Bergner; Liberty, January 9, *Ronald Colman—A Hollywood Mystery*, by Frederick Lewis; Church Management, January, *Hello Charley, Old Hand*, by Will Rogers — a moving tribute to Charles Russell, cowboy sculptor, by the man who, until his untimely death, was the screen's best loved comedian; Collier's, January 9, *Hollywood Scoop*, by Kyle Crichton—highlights in the career of Jeanne Madden; Collier's, January 16, *The Girl Who Bluffed*, by Henry F. Pringle—story of Rosalind Russell; Digest and Review, February, *We Like Being Movie Stars*, by Patience, Richard and John Abbe—the world's most precocious children describe their first jaunt into the cinema field.

Miscellaneous: Stage, January, *No Fight on the Edge of a Cliff*, by Cecil B. DeMille—inside information on how Paramount's epic, *The Plainsman*, has developed a new technique in Westerns; Stage, January, *Source-Spring for New—and Good Music*, by Marcia Davenport—a competent and interesting evaluation of the place music is beginning to take in the films; Stage, January, *R for a Thin Man*, by W. S. Van Dyke—a director reveals some of the secrets behind the success of the William Powell-Myrna Loy opus; Stage, January, *The Birth of an Era*, by Lillian Gish—in which a leading screen star shows how the David Wark Griffith "epic," *The Birth of a Nation*, ushered in an "epoch" in screen production; Liberty, January 9, *Looking Backward: The Year in the Movies*, by Beverly Hills; Theatre News, New Haven, Connecticut, January 1, *Rum Blossoms in Color Photography: New Discipline Enforced by Coming of Color*, quoting Lansing C. Holden, color designer of *The Garden of Allah;* Life and Letters Today (London), Winter 1936-37, *Television*, by Dallas Bower; same issue, *Propaganda in the Films*, by A. Calder-Marshall; same issue, *Notes on a Short Colour Film (Rainbow Dance)*, by Len Lye; same issue, *Colour and Len Lye*, by A. Vesselo; same issue, *Time Lurches On*, by Robert Herring; World Digest, January, *Crix Nix Hix Pix*, (from Cue) by Maxwell Weinberg—a movie lexicon which will appeal not only to the novice but to the experienced movie-goer; Pictorial Review, February, *What Ho!* by Richard Connell—in which magazine readers get their first glimpse of a story at the moment in the process of filming in Hollywood. The film features Gary Cooper and is said to be a "Mr. Deeds the Second"; The Christian Register, December 17, *Color in Moving Pictures*, by Robert Edmond Jones; Christian Sci-

(*Continued on Page* 4)

A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By MRS. WILLIAM DICK SPORBORG,
Chairman, East Coast Preview Committee

There is probably no one subject that constitutes such an animated topic of discussion wherever people who are interested in motion pictures gather together, as children's programs. Ever since the active interest of civic groups has become articulate there has been the cry that if tiny children insisted upon emulating their elders and going to motion pictures, special motion picture fare appropriate to their immaturity ought to be served to them. Coupled with that is the recurrent complaint that there is a dearth of children's pictures. The question is one upon which, to quote Sir Roger de Coverley, "There is much to be said upon both sides." The interested parents and teachers who feel that "as the twig is bent the tree's inclined" want to be sure that the bending in the early and adolescent years is in the right direction. The motion picture producers have their point of view, too. They want to serve the public but they also want to make pictures that pay and they know that the taste of the present younger generation tends towards sophistication.

Not long ago this whole question was brought to a head at a meeting of the East Coast Preview Committee at which a representative of one of the major motion picture producing companies was a speaker. Members of my committee challenged him to tell them why his company did not make more children's pictures. His reference to the high percentage of family pictures made in recent years provoked the retort that the discussion was not about pictures for teen-age boys and girls but for the kindergarten and post-kindergarten groups. "Why not a series of filmed fairy tales, simply produced at far less than the usual cost of a feature film?" they asked. "Children do not need elaborate, spectacular productions. Their imagination supplies what the stage setting lacks." To that the representative of the producers had a variety of answers, each of them from the background of practical experience. One of them was that if younger children were permitted to go to motion pictures at all and had become familiar with the usual commercial feature film, with its lavish and authentic settings and beautiful costumes, they would be quick to detect the difference between that and the cruder production and would be by no means satisfied with a less elaborate film. A second was that it is very difficult to translate so tenuous, delicate and whimsical a thing as a fairy tale effectively to the screen. A lavish, elaborate and expensive production of recent years in which the attempt was made but which did not capture childish imagination was a case in point, he maintained. His third contention was that, granted the producing companies made the suggested experiment and produced a specified number of films per year for the delectation of the very young children, there would not be an adequate audience to make these films profitable or even to permit the producer to "break even" on the transaction.

Juvenile Audience Limited

It was pointed out that the juvenile audience between four and eight, whose parents permit them to attend motion pictures, is limited; that these children for the most part attend junior matinees where the admission charge is often as low as ten cents; that they have already been educated through these junior matinees to a highly professional type of film and that they would not be satisfied with a lesser attraction. The last salient point the producer made was this: namely, that granted such films were made and the producers offered them to theatre managers

(*Continued on Page* 4)

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman.

This month the experiment has been made of presenting one review in greater detail than usual. The question as to whether this longer review is more useful to the readers of this magazine will naturally arise. Since pictures are being used increasingly in the schools and churches of this country as a means of enriching the curriculum more detailed suggestions as to the values inherent in certain pictures may be desired, and if so the writer of the column would be glad to present them. As teachers and leaders inspire pupils to think about problems of victorious living in terms of social welfare, they insure the foundations of a righteous and prosperous society.

THE PLAINSMAN
(*Paramount*)

Purposes in the discussion: To develop appreciation of the qualities essential to an adventurous life. To help the members of the

(*Continued on Page* 6)

STUDY GUIDES AND DISCUSSION GUIDES

Study guides or group discussion guides have been produced for the following feature pictures:

Alice in Wonderland, Anna Karenina, Anne of Green Gables, Anthony Adverse, As You Like It, Charge of the Light Brigade, Cleopatra, The Crusades, Daniel Boone, David Copperfield, Dog of Flanders, Emperor Jones, Fang and Claw, Give Us This Night, Great Expectations, Green Pastures, In His Steps, Last Days of Pompeii, Last of the Mohicans, Les Miserables, Little Lord Fauntleroy, Little Minister, Little Women, Mary of Scotland, A Midsummer Night's Dream, Mutiny on the Bounty, Nine Days a Queen, The Perfect Tribute, Peter Ibbetson, The Plough and the Stars, Prisoner of Shark Island, Romeo and Juliet, Scrooge, Sequoia, Seven Keys to Baldpate, A Tale of Two Cities, Things to Come, The Three Musketeers, Treasure Island, Winterset.

Animated Cartoons At Educators' Meet

The animated cartoon emerged as a subject for full-fledged motion picture discussion at the annual meeting of the National Council of Teachers of English, held in Boston a few weeks ago. Mrs. Allan Abbott, who has been keenly interested in the development of films as a teaching medium, addressed the assembled educators on the technique of making the cartoons. A research exhibit illustrating the process of cartoon making in the Disney Studios, which was one of the most popular displays at the convention, lent added interest to her address.

Animated cartoons were not the only phase of motion picture production that had a place on the program, however. Mrs. Helen Rand Miller, motion picture chairman of the National Council of Teachers of English, and Richard B. Lewis, exhibit chairman for the motion picture committee, arranged an interesting display which included the research exhibits on *Romeo and Juliet* and *Mary of Scotland*, study guides on recent pictures, including *The Charge of the Light Brigade*, and copies of *Selected Motion Pictures* and *The Motion Picture and the Family;* also other motion picture publications which take into consideration the educational and social values of motion pictures.

To Make Bible Film At Pacific College

Pacific College is among the latest educational institutions to make its debut in the film field. The students are engaged in filming a Biblical play based on a dream of Pilate's wife at the time of the crucifixion of Christ. Vera E. Garrett, head of dramatics and public speaking at the college, will direct.

AVAILABLE MOTION PICTURE EXHIBITS

Suitable for display in libraries, class rooms, assembly halls.

Romeo and Juliet, Anthony Adverse, The Plainsman, Lost Horizon and *Maid of Salem.*

COMING

The Good Earth

ALSO

An Exhibit Showing the Process of Making An Animated Cartoon —from the Paul Terry Studios.

For information as to how to obtain these address Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York, N. Y.

Suggested Reading For Film Lovers

(*Continued from Page* 3)

ence Monitor, December 16, *Glamour of Drudgery*, by Harold Hobson—a study of the hard work that goes into making some of the masterpieces of the Denham Studios; Christian Science Monitor, January 5, *The Work of Ralph Jester for the Paramount Studio in "The Spirit of the Plains"* (from *The Plainsman*); Digest and Review, February, *The Hunt for Danger*, by Lowell Thomas (from This Week)—which tells of the work of the newsreel men; The Fortnightly, January, (London), *Policy and Entertainment*, by Ivor Brown—comments on the attitude of the British government towards popular entertainment, including motion pictures; Science Digest, February, *Movies Make Their Own Weather* (from Popular Mechanics) and *What About Television?* by Martin Codel (from Broadcasting); Stage, December, *On the Set with "Winterset,"* by Burgess Meredith—a stage star describes his impressions of Hollywood.

Educational: Life and Letters Today (London), Winter 1936-37, *Program for Teaching the Theory and Practice of Film Direction*, by S. M. Eisenstein, (translated by Stephen Garry with Ivor Montagu); Christian Science Monitor, January 5, *A New Film Movement? Great Historical Movies Cut to Classroom Length*, by Lewis Rex Miller; same issue, *New Type Film Study Guide;* The Etude, January, 1937, *Composing for the Pictures*, by Erich Wolfgang Korngold, noted Austrian composer, who wrote the first operetta for the screen.

Sent To See Film

Judge John Riddell of York, Nebraska, sent a juvenile delinquent to see *The Devil is a Sissy*. He thought it would put him on the right track.

WHAT'S NEXT IN HOLLYWOOD?

By Alice Ames Winter

Novelists and dramatists are always building historical romances, but allowing themselves wide scope for the purely imaginative — and getting terribly criticized for it by a literal-minded public. So it was clever of Mark Twain to prefix his historical story, *The Prince and the Pauper*, by the statement "This is not a history, but a tale of Once Upon A Time, so it may have happened, it may not have happened, but it could have happened." In the story two boys are born at the same hour—one little Prince Edward, heir to Henry VIII; the other the child of a slum rascal and thief. One is educated for the throne; the other, by beatings, to steal and beg. Through fantastic happenings the two, who look exactly alike, are juggled into each others' positions and for a brief time the slum child plays the part of prince, while the prince becomes an outcast. The death of Henry, which brings the ten-year-old Edward to the throne, opens the way for ambition, politics and trickery to take advantage of the situation, and thereby hangs the tale. Warner Brothers used charming young Billy Mauch to play the part of the boy Anthony Adverse; Billy has a twin brother, Bobby, equally talented, and these lads are playing the parts of Prince Edward Tudor and Tom Canty, while Errol Flynn, the very type of a swashbuckler hero, plays the gallant soldier who brings truth to triumph—all under the direction of William Keighley, who knows how to make a good film and take advantage of every opening.

Here's another tale of something that really happened, but perhaps did not happen exactly this way. Nearly 100 years ago, in the day of sailing ships, the William Brown was sinking at sea. There were not enough life boats to go around. One young man took possession of the situation and constituted a quick and searching court of trial to decide which of the men were the most worth saving—for the good of the world. Instinctively, as people always obey a natural leader, everyone submitted to his decisions. Afterwards, in Philadelphia, the youth was tried for manslaughter. He had sent certain men to their deaths, but the court acquitted him. An extraordinarily dramatic bit of reality, isn't it? Paramount has bought one of the last of the old Alaska fisher boats, a three-masted bark, named her the William Brown and given Gary Cooper the part. The picture was made off the shore of Catalina Island, and you will see it in *Souls At Sea.*

Most of us read Jules Verne's thrilling tale of *Michael Strogoff*, written in the days when melodrama lived up to all its possibilities, and we held our breath through incredible pages. RKO will introduce you to the picture-story of Russian and Tartar plot and ro-

(*Continued on Page* 6)

Brands As Fallacious Idea Films Lead Children To Crime

The attitude of distinguished authorities in this country in branding as fallacious the argument that films portraying crime have a harmful influence upon young people was given substantial support recently by no less a personage than Lord Hewart, Lord Chief Justice of England.

Speaking at a dinner of the British Kinematograph Society, Lord Hewart said it was commonly stated that when adventures of passion and crime are portrayed before young persons they tempt them to pursue an irresponsible and reckless life.

"So that shortly the world may be expected to have become a deplorable hive of murder, elopment and blackmail," he added.

"Well, generations of men have in their youth read hair-raising stories of detection and adventure. Their sympathies, if they are healthy and wise, were no doubt found on the side of the criminal in his efforts to escape.

"They sometimes preferred, perhaps, the qualities of the pirate or the burglar to the dismal proprieties of their victims or the cultivated suavity of the police.

"There is something to be said, is there not, for Bill Sikes and all his kind? And the criminal who exhibits heroic qualities may naturally be a more popular figure in fiction than the persons whose features and piety remain unimpaired and unattractive from the first page to the last.

"Yet it is seldom suggested that children who read works of this kind—many of them to be numbered among the classics of literature— are thereby encouraged to entertain evil designs or indulge in criminal practices.

"On what other grounds than prejudice can you base the view that the cinema makes criminals of young persons?"

Views Same on Luxury

Lord Hewart said that it was sometimes suggested, too, that it was not good for what were called the "masses" to be introduced to the luxuries and extravagances which the films often depicted, but he added that most of the classics of English fiction contained some scenes of that kind—"weddings and

(*Continued on page* 8)

A Clubwoman Chats On Films For The Family

(*Continued from Page* 3)

throughout the country, the theatre managers, with a weather eye to returns at the box-office, would not present them.

All these were hard, cold facts and in a sense indisputable, but that does not mean that the children's cause is lost. Public relations and civic groups throughout the country have already had a tremendous influence in increasing the percentage of family pictures produced because they have been so successful in educating the family audience. The same course is open to them with relation to children's pictures. If we want children's pictures to be made we must first of all create an audience for them, an audience so large in numbers that we will have no difficulty in proving to the local theatre manager that presenting them will be a profitable experiment.

Walt Disney is, at the present time, making a feature length animated cartoon based upon the legend of *"Snow White."* If that is a success it may solve for all time the problem of children's pictures. The animated cartoon may be the medium which appeals most strongly to the young people of America.

If it does not, our civic groups must face this problem squarely: Is there a field for children's pictures? Can we create a demand for them? Can we make that demand so articulate that producers, without the fear of wasting the money of their stockholders, can afford to make them? It is another instance in which I believe the solution of the problem is squarely "up to us."

Family Films of the Month

So much as to the prospect of strictly children's films. Meanwhile, here is a word as to some of the outstanding family pictures of the current month. Chief among these is, of course, Paramount's production of *The Plainsman*, epic of life on the American plains. Buffalo Bill, Wild Bill Hickok, Calamity Jane and other characters which are sure to stir juvenile admiration move through its spectacular scenes. Every young person, and particularly the boys, will get a thrill out of it.

Two other particularly outstanding films of the month can be heartily recommended to the family: London Films-United Artists' *Rembrandt*, with Charles Laughton in the character of the great Dutch painter, and RKO Radio's *Rainbow on the River*, in which the youthful singer, Bobby Breen, gives perhaps his finest screen performance to date. This film is recommended enthusiastically not only for the family but for junior matinees.

Among the singing films which the young people will like are *Champagne Waltz*, Paramount, featuring Gladys Swarthout, Met-

(*Continued on page* 8)

Success Of "The Plainsman" Exhibit Shatters All Records

Thousands Of Copies Are Rushed To Libraries, Clubs, Schools

WITHIN an incredibly short time after the publication of the December issue of *The Motion Picture and the Family* a total of more than 1,300 requests from different towns and cities for the exhibit of *The Plainsman* was received. Every incoming mail for weeks has brought additions to that total. Every state but Wyoming has now been heard from, and schools, colleges, libraries, motion picture appreciation classes all over the country have written with enthusiasm of the uses they intend to make of the panels.

Here are a few of them:

Sent To History Department

The Plainsman exhibit will be used in the history department of the high school in Hoxie, Arkansas, and after its immediate usefulness there is exhausted will go to the library for future study.

Drama and motion picture appreciation classes will share the exhibit in the Alexander Hamilton High School of Los Angeles and eventually the panels will go permanently to the library.

"The English and History classes in the Harvard School of Los Angeles will make use of the panels. This is a school for boys and pictures of this character are of keen interest to them" the principal writes. The panels will be shown in the church school in Saratoga, California.

For Advanced Class in Education

There will be a diversified use of them in the University of Colorado at Boulder. During the Winter and summer terms they will enhance the program of the class in visual aids. In the winter they will be used in an advanced class in education through motion pictures. In the summer they will be seen by the student teachers; in the latter class largely by teachers and executives.

In the College of Education of the University of Illinois at Urbana, the exhibit is to be used in connection with a unit on the motion picture. It will be mounted on the hall bulletin board and will be drafted upon also by the class in Indian literature.

The exhibit sent to New Haven High School will subsequently be presented to the Museum and Library rooms of the English Department, where it will be used permanently as an adjunct to the study of books of *The Plainsman* period.

It will be utilized with unusual effectiveness in the West Hartford, Connecticut, High School, since the eighth grades are reporting on fiction dealing with westward expansion and the frontier.

In East St. Louis, Illinois, the panels will furnish an illustrative basis for monthly talks on motion pictures given to the Women's Home Missionary Society of the First Methodist Episcopal Church by Miss Lenore Huber.

Used by "Friendly Indians"

Several Y. M. C. A.'s will use the exhibit in the programs of their "Friendly Indian" groups, which consist of boys between the ages of 9 and 12. In the Burbank, California, Y. M. C. A., the pictures will be used as the basis for working out appropriate ceremonials for this group. A similar disposition will be made of them by the Y.M.C.A. of Aurora, Illinois. The Friendly Indians of the Y. M. C. A. of St. Augustine, Florida, will display *The Plainsman* panels in the library and afterwards will route them about to the various schools. In Greensburg, Pennsylvania, the exhibit will be made a part of a permanent "Indian Village" set-up and also used at one of the monthly "pow-wows."

In Indianapolis the panels are to be utilized in teaching the story of Indian life by mission groups.

Thousands of people are to see the exhibit at two camps operated by the State Y. M. C. A.'s of Indiana, Camp Tecumseh and Camp Gunaquot.

In Pomona, California, the panels will be utilized in the teaching of Indian lore. In the English department of Webster Junior High School, Auburn, Maine, they will lend added interest to a study of the great scouts of America, which has included research into the careers of Daniel Boone, Buffalo Bill, Wild Bill Hickok and others.

Panels of *The Plainsman* will make an attractive educational exhibit for the Scout room in the Y. M. C. A. in Athol, Massachusetts, and will stimulate interest in a contest for the best essays on the picture, the award for which is a prize trip to the National Scout Jamboree.

In Harvard Library

One of the most dignified locales yet chosen for *The Plainsman* exhibit is the Harvard College Library where the panels are to be exhibited as a part of the Theatre Collection.

Over 5,000 members of the Detroit Y. M. C. A. and several thousand other boys who visit the Association's seven branches regularly will see *The Plainsman* exhibit in that city.

Handsomely mounted, the display will be shown in the main entrance of the Junior High School building in Albert Lea, Minnesota, through which 1,300 pupils pass daily.

Bulletined in Minneapolis

In Minneapolis the exhibit will be displayed on the bulletin board of the boys' department lobby which is visited by 400 to 600 boys each week.

Mounted in a huge leather covered book the panels attracted much attention in the lobby of the Fox Theatre in St. Louis. The same exhibit was displayed at the meeting of the Wednesday Club.

Advantageously displayed in a large plate glass window between the consultation room and main reading room in the South High School Library in Ohaha, Nebraska, the panels on *The Plainsman* will attract the attention of 3,000 pupils.

Application has already been made for the exhibit by the New Jersey Baptist Convention for the course in Art and Pictures which is to be a feature of the young people's Summer Assembly held at the Peddie School, Hightstown, from July 5 to 16.

It will be used as study material for a six weeks' course in motion picture appreciation in Rutherford, New Jersey, High School and also to stimulate the interest of the newly organized Cinema Club.

In Somerset County, New Jersey, it will be circulated to young men's and women's groups, to church and Sunday Schools throughout the county under the auspices of the Somerset County Christian Association.

Decorates Movie Corner

In the Dudley Branch Library of Buffalo, New York, the exhibit will decorate the movie corner where study guides, bookmarks, jackets of books from which films are made and lists of similar books are regularly displayed.

In Elmira, New York, the exhibit arrived just in time to be shown at a meeting of one of the largest clubs in the city. From there it moved on to one of the grade schools where all of the history classes are using it and it will be routed about until all the pupils of the city have had an opportunity to see it.

In Lackawanna, New York, it will be circulated throughout the entire grammar and secondary school system but in grammar schools will be restricted to classes above the sixth grade.

In New York University it will be used as illustrative material for a course on motion pictures conducted by Associate Professor Frederick M. Thrasher, which has an enrollment of 170 teachers, principals, superintendents of schools, social workers and key people in motion picture work.

In Electric-Lighted Case

Glass covered and electrically lighted bulletin cases in the main corridor will house the exhibit in the West High School of Rochester, New York. Later it will be given to the classes in motion picture appreciation as permanent, illustrative material.

In Saratoga Springs, New York, it will be exhibited in the high school library, accompanied by the list of books on frontier days which were contained in the Cleveland Library bookmark in the December 15th issue of *The Motion Picture and the Family.*

In Northwestern State Teachers College of Alva, Oklahoma, the exhibit will be used in the curriculum laboratory for the purpose of showing prospective teachers the possibility of securing such material to help them in organizing instructional materials for their classes.

Mrs. Hortense Thornley, chairman of motion pictures for the Rhode Island Federation of Women's Clubs, is using the exhibit to illustrate talks on motion pictures given to federated groups and will also route it to the various schools and libraries, including the Rhode Island College of Education.

In Fredericksburg, Virginia, the exhibit will be permanently displayed at the State Teachers College for the benefit and information of teachers of all the surrounding counties.

Used in Vocational School

In the Milwaukee Vocational School it will find a temporary place in the movie appreciation club room and a permanent place in the public library.

These are a few of many extremely interesting uses to which *The Plainsman* exhibit will be put. Ingenious teachers and librarians are sure to devise many others.

Board of Education Assists On "The Dream"

Seldom, perhaps never, has a Board of Education given finer cooperation to a motion picture enterprize than did that of St. Louis, Missouri, when *A Midsummer Night's Dream* played in that city.

Accompanied by letters from the Board, special student tickets were sent to District Superintendents and to principals of all the schools in the St. Louis system for distribution. These attracted attention to the educational value of the picture, were redeemable at the box office and were good for any show. In addition to arranging for this distribution, the Board of Education gave the picture wide publicity in the various student publications. Various civic groups also aided in distributing blocks of the student tickets. Several of the local colleges and high schools granted special credits for essays on the picture.

The way was paved for this fine Board of Education cooperation through the distribution of copies of study guides on the film two weeks in advance of the showing. These were presented to the English teachers and reservations were made for those who desired to bring their classes to see the film.

A FEW MORE EXHIBITS AVAILABLE

Although thousands of exhibits on *The Plainsman* were shipped out as soon as its existence was announced a limited number are still available. These will be sent upon request to the earliest applicants. Address the Motion Picture Producers and Distributors of America, Inc., 28 W. 44th Street, New York, N. Y. Requests for the *Maid of Salem* exhibit, one panel of which is pictured on page No. 1, should be sent to the same address.

Lessons From The Movies

(*Continued from Page* 3)

group to understand how those qualities can be practiced constructively today. To stimulate discrimination in evaluating the methods of "making the west safe."

The picture opens with a scene in the White House and a statement by Lincoln that "the west must be made safe." He never lived to explain how he thought this should be done. Would the methods which the picture portrays have had the approval of Mr. Lincoln?

There is another scene in the east. A group of men decides to make big money from the sale of rifles to the Indians. What were the consequences of this decision? Are there men today who for wealth betray sacred trusts? Give examples.

The hero of the photoplay is Bill Hickok. He is typical of many men who opened up the western country for the progress of modern civilization. What were the qualities of his character which fitted him for the part he played? Here are some of them—an unwavering loyalty to friends and the cause, a wholesome sentiment, indefatigable courage and quickness and sureness of action.

There is an interesting contrast in the function of women in the western movement—Calamity Jane shared the burden of the men, thinking and acting with them; Mrs. Cody was the home-builder—refined, fearful, patient—appealing to men to stop fighting and to develop the resources of happy community life. Was there a place for both types in the early days of the west? Is there a place for both types today? Should Calamity Jane have saved Bill's life by telling his secrets?

The whole discussion might end by raising such questions as these: Was the white man fair to the Indian? If not, can the present generation do more than is now being done to atone for the injustices of the past? What frontiers for human conquest challenge the aggressive spirits of men today? Should one be satisfied to enjoy the heritages from the past without seeking to enrich them for future generations?

RAINBOW ON THE RIVER

(*RKO Radio*)

This picture, which tells an appealing story brightened with popular music, is also an indictment of selfishness, prejudice and short-sightedness. The following questions will bring out important points for discussion:

In this picture how did selfishness overreach itself and defeat the realization of its objectives?

Does spitefulness always hurt more the one doing the spiting rather than the one spited?

Mammy hated the Yankees. Was this many year old prejudice actually well-grounded? How was it overcome?

Philip stole the show at the party? Was this a tactful thing to do, even when he could?

Do children usually reflect the attitude, the selfishness and the prejudices of their parents?

ONCE A DOCTOR

(*Warner Bros.*)

While this picture was not intended to be a first class production it presents some interesting conflicts.

The foster-brother, Steven, faced the conflict between loyalty to family and fidelity to professional trust. He chose the former, but the brother, Jerry, in whom he put confidence, proved false.

When Steven was denied the right to practice surgery, he faced the conflict between letting a boy die with no attempt to save him or violating the law which forbids an unlicensed doctor to operate. He chose to try to save the boy, but failed in his efforts.

Again Steven faced the conflict between an attempt to save the life of the man who had wronged him, or obeying the law. This time his hatred of the injured man made him unresponsive to human need, but the reciting of the doctor's oath by the girl he loved brought him to his normal sense of duty.

The pitiful character in the picture was Jerry, who was so lacking in ambition and so weak in resisting liquor that tragedy constantly overtook him.

THE PLOUGH AND THE STARS

(*RKO Radio*)

Against the background of the patriotism of the Irish this picture presents the contrast between a man's desire to fight and a woman's love of her husband and her home.

What are the values that deserve our highest allegiance? Mr. Cletheroe said the establishment of the Irish republic was the supreme claim. Mrs. Cletheroe held tenaciously to the principle that nothing outside their love in the home should come first. As long as they had each other, she felt that anything else should be endured.

Causes have always claimed complete loyalty. Christianity is no exception. The test of a cause as to whether it is worthy of supreme allegiance, however, lies in the extent to which it embodies all the values which have become dear to the hearts of mankind.

FILMS FOR THE PUPIL AND TEACHER

By SARAH McLEAN MULLEN

Head of English Department and Co-ordinator of Visual Education. Abraham Lincoln High School, Los Angeles; Author of "How to Judge Motion Pictures."

Because human beings are of greater importance than anything else in the world according to general belief, the characters in a play are regarded as the center of interest. Many a play cheaply produced and meagrely mounted succeeds because of interesting characters doing something worthwhile.

Characters Must Have Problems

To be really interesting, the character must have a problem to solve or be lined up with the forces on one side or the other of a conflict. The resulting struggle is the basis of action. It may be a conflict between two persons, or between an individual and a group, or between two groups, or between man and animals, or man and the forces of nature, or between conflicting desires within the person's soul. If the end or goal of the struggle is worthwhile and the struggling contestants are strong, we have the framework of a story which is almost sure to be good.

Within the first five minutes of a photoplay, we should be able to sense the conflict, know the goal, recognize the opposing forces and be drawn into sympathy with the hero or heroine. From then on, our chief desire is victory for our side and the winning of the goal by the hero.

Very quickly we must be able to discover the motives that actuate the representatives of each side. We must also gain a knowledge of the forces that influence the contestants. Usually public opinion, established moral and ethical attitudes and right are on the side of the hero, opposed by the forces that are actuated by greed, selfishness or desire for revenge.

We discover a character's motives by what he does no more than by what he says, or by his habits, his appearance and his reputation. As a result we learn to watch the characters to determine what they are likely to do or say in a given situation, whether they may be depended upon or not and whether they are active or passive. Most characters in a good story develop or change under the increasing stress of the plot. This gives an added interest as new attitudes and traits appear or old ones develop.

We become keenly interested and absorbed in the conflict if the characterization is sincere and consistent. We believe in the illusion of reality and vice versa; we are annoyed and lose interest in characters which are misinterpreted or "over-acted," or even just acted. We want to believe in the players as human beings. We want to suffer and to thrill with them. It is obvious, therefore, that characterization is extremely important.

Standards for Judging

What standards shall we use in judging interpretation of characters? The player should look the part, speak the part and be the part. Not only his clothes and make-up, but his posture, his walk, all his movements should be suitable. Likewise his voice and his diction should correspond to those we associate with the person or type

(*Continued on Page* 7)

What's Next In Hollywood?

(*Continued from Page* 4)

mance. The film has been made under most extraordinary circumstances. First, the Bulgarian government has given its help by using a full month of manoeuvers of 10,000 of its soldiers, cavalry and troops and officers, to give a realistic background of battleground in that brilliant southeastern Europe. The splendors of the Tsarist court, desolate Siberian villages, the savage splendor of Tartar tents, which figure in the film, are extremely colorful. But of course the story is the thing—espionage, love and treachery, hairbreadth escapes and barbaric warfare. The picture introduces us to Anton Walbrook, a European stage favorite, who has already played Strogoff in French and German versions. With him are Margot Grahame, the Tartar woman spy who both pursues and loves him, and Elizabeth Allan, who loves and helps to save him.

History and romance meet again in Metro-Goldwyn-Mayer's *Parnell*—the "uncrowned King of Ireland" when the great campaign for freedom was being fought in the English parliament fifty years ago; the leader whose passion for Ireland swept him into a white heat and stampeded Erin's young men, but who, with his curious mingling of sentiment and passion, gave up his public career for Katie O'Shea. It was a great episode in history, another instance of the way in which the fate of the world is changed by the personal qualities of its leaders (Aren't we seeing that in country after country just now?). Clark Gable and Myrna Loy, you can imagine, combine between them just those characteristics that are needed to round out the picture, and John Stahl, director, has already proved himself a master of emotional drama.

Then to turn to another type entirely, *Slim* is almost finished (at the Warner Brothers studios)—a picture of those workmen, half experts, half heroes, who work among the ever-present dangers of high tension wires, where the snapping lights and brittle sounds speak of constant menace. The scene lies in a high-power tension station, where all the effect of danger is preserved, though, so to speak, the teeth have been drawn, and the players, chiefly Pat O'Brien and Henry Fonda, are, in spite of appearances, not really in danger of their lives. Indeed here electricity, like the lion in *A Midsummer Night's Dream*, will "roar you as soft as any cooing dove."

Hollywood has always taken an impish delight in making fun of itself on the screen and one of my constant experiences when I take visitors to a studio is to have them exclaim again and again on the ordered precision with which things go on. Apparently they expect to see something between a vaudeville show and a mad-house.

ADVENTURE, HISTORY, ROMANCE ARE EQUALLY BLENDED IN THIS MONTH'S QUOTA OF CLEVELAND LIBRARY BOOKMARKS

"LLOYDS OF LONDON"

How one man in this powerful insurance company kept faith with Lord Nelson and saved England.

Stirring Books Selected by the

CLEVELAND PUBLIC LIBRARY

UNDERWRITERS FOR THE WORLD

The Romance of Lloyd's, by *Worsley*

Golden Cargo of "The Lutine," in "Doubloons," by *Driscoll*

Crimes of the High Seas, by *Masters*

"ENGLAND'S GREATEST ADMIRAL"

In Biography

The Life of Nelson, by *Southey*

Lord Nelson, by *Forester*

Nelson, by *Wilkinson*

In Story

Sanfelice, by *Sheean*

The Divine Lady, by *Barrington*

Devil Dare, by *Ollivant*

EMMA, LADY HAMILTON

Patriotic Lady, by *Bowen*

Emma, Lady Hamilton, by *Sichel*

THE BATTLE OF TRAFALGAR

Nelson, Lady Hamilton, and Trafalgar, in "Book of Battles," by *Baker*

Battle of Trafalgar, in "Battles by Sea," by *Chatterton*

Printed through the courtesy
of the
....
(Name of Theatre)
Presenting
"LLOYDS OF LONDON"

"QUALITY STREET"

A dashing soldier returned from the Napoleonic wars becomes involved in a romantic comedy of errors.

Recreating Days of Sensibility

These Books Are Selected by the

CLEVELAND PUBLIC LIBRARY

FAVORITE BARRIE PLAYS

Quality Street

A Kiss For Cinderella

Mary Rose

Peter Pan

What Every Woman Knows

Admirable Crichton

COMEDIES OF MANNERS

The Vicar of Wakefield, by *Goldsmith*

Cranford, by *Gaskell*

The Delicate Situation, by *Royde-Smith*

Sense and Sensibility, by *Austen*

The Bazalgettes

SIR JAMES BARRIE

J. M. Barrie, a Study in Fairies and Mortals, by *Braybrooke*

Barrie, the Story of a Genius, by *Hammerton*

J. M. Barrie and the Theatre, by *Walbrook*

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Presenting
"QUALITY STREET"

"KING SOLOMON'S MINES"

Incredible adventures of three Englishmen seeking legendary diamond mines in the African wilds.

Books on the Lure and Danger of the Dark Continent

Selected by the

CLEVELAND PUBLIC LIBRARY

"ALLAN QUATERMAIN" STORIES

By Rider Haggard

King Solomon's Mines
She
Allan Quatermain
Wisdom's Daughter
Ayesha

IN SEARCH OF TREASURE

Gold, Diamonds and Orchids, by *La Varre*

The Lure of Africa's Hidden Gold, in "Modern Buried Treasure Hunters," by *Wilkins*

Up the Mazaruni for Diamonds, by *La Varre*

Gold Fever, by *Nesbitt*

ADVENTURES AMONG AFRICAN SAVAGES

Lobagola, an African Savage's Own Story

Africa Dances, by *Gorer*

Trader Horn, by *Horn*

The Gentle Savage, by *Wyndham*

HE WROTE THRILLERS!

The Days of My Life, by *Rider Haggard*

Printed through the courtesy
of the
....
(Name of Theatre)
Presenting
"KING SOLOMON'S MINES"

"THE GREAT BARRIER"

The adventure and romance of building a transcontinental railway.

Railroads in Fact and Fiction

Suggested by the

CLEVELAND PUBLIC LIBRARY

CROSSING THE BARRIER

Building the Transcontinentals, in "Steel Rails," by *Stevers*

Romance of the Canadian Pacific, by *MacBeth*

The Transcontinental Road of Canada, in "Historic Railroads," by *Holland*

Steel of Empire, the Romantic History of the Canadian Pacific, by *Gibbon*

ROMANCES OF THE RAIL

The Empire-Builder, by *Sullivan*

Running Special, by *Packard*

Whispering Smith, by *Spearman*

Hill Country, by *Benson*

RAILROAD HISTORY

Romance of the Rails, by *Laut*

Trains, by *Henry*

When Railroads Were New, by *Carter*

Trains, Tracks and Travel, by *Van-Metre*

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of the
....
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Presenting
"THE GREAT BARRIER"

Films For Pupil And For Teacher

(*Continued from Page* 6)

he is interpreting. The player's understanding of the part should be such that he feels as the real person would feel and reacts with corresponding emotional consistency. The interpretation of dialogue will be consistent, sincere, and will give the effect of reality, whether the character be villain or hero, a bum or a banker, a phantom of imagination or a well established historical personage.

With these points in mind let us make a special study this month of conflicts and of character, try to determine the point at issue and then note with care the interpretation of the leading players.

REMBRANDT
(London Films-United Artists)

Rembrandt, with Charles Laughton in the name role, offers the greatest opportunity for the student to establish standards in characterization, for Mr. Laughton makes the Dutch artist come to life. His is no static figure. From a virile, practical man of affairs, a master of the brush, he becomes, through successive stages, the old, under-nourished, but self-sufficient artist, who finds joy because he finds freedom for expression of his imagination—in other words, finds himself. The other characters, by adept direction and naturalness, are not presented as puppets but as real persons, talking in conversational tones with seemingly no thought for dramatic effect.

THE GOOD EARTH
(MGM)

Paul Muni as Wang, the typical Chinese peasant, and Luise Rainer as O-lan, his wife, bring close to us the human element in the struggles of the "little yellow men and women" for life and happiness. With an unusual clarity, this picture presents not only the motivating forces within the individual but the outside influences that determine his activities and those of his family. It is full of interesting, petty details of daily living and of crucial struggles with nature. Storms, droughts, famine, rebellion and locust-plagues, all play their part in Wang's development. But no less strong are the age-old conventions, customs and attitudes of the Chinese people. An added interest arises from having both Chinese and non-Chinese players working together to bring about unity of effect.

CAMILLE
(MGM)

While the theme of Camille is rather matúre for high school students, the classic nature of the

(*Continued on page* 8)

Pool Teaching Experience In Film Survey

Experiences in teaching motion picture appreciation are being pooled in a survey now in progress under the direction of the American Institute of Cinematography.

Among questions which are being asked of educators are whether it is possible to elevate motion picture tastes and standards through teaching motion picture appreciation and thus create a demand for better pictures; whether stress should be laid upon the social, or artistic aspects of pictures, or their correlation with other subjects in the curriculum; what are the major problems in teaching motion picture appreciation, and what are useful means of advancing such teaching.

A Clubwoman Chats On Family Films

(*Continued from Page* 4)

ropolitan Opera star; *College Holiday*, also Paramount, a gay melange in a not too scholastic setting; *That Girl From Paris*, RKO Radio, with Lily Pons, which will educate the younger generation to an appreciation of "The Barber of Seville"; and *Sing Me a Love Song*, Warner Brothers.

In the Western classification are: *Rio Grande Ranger*, Columbia, in which a small boy, Robert Henry, does some spectacular riding; *Sandflow*, Universal; *Trail Dust*, Paramount, more Hopalong Cassidy adventures, and *Cowboy Star*, Columbia, which shows a cowboy returning to the prairie after five years in Hollywood.

Mind Your Own Business, Paramount, with Charles Ruggles and Alice Brady, will give children and adults many wholesome laughs. So, too, will *Let's Make a Million*, also Paramount, with the well-liked Edward Everett Horton. *Three Smart Girls*, Universal, *Great Guy*, Grand National, and *God's Country and the Woman*, Warner Bros., complete the family films of the month.

Films Reviewed In This Issue

Camille, page 7; *Champagne Waltz*, page 4; *College Holiday*, page 8; *Cowboy Star*, page 8; *God's Country and the Woman*, page 8; *Good Earth*, page 7; *Great Guy*, page 8; *Let's Make a Million*, page 8; *Mind Your Own Business*, page 8; *Once a Doctor*, page 6; *The Plainsman*, pages 3 and 4; *The Plough and the Stars*, pages 6 and 8; *Rainbow on the River*, pages 4 and 6; *Rembrandt*, pages 4 and 7; *Rio Grande Ranger*, page 8; *Sandflow*, page 8; *Sing Me a Love Song*, page 8; *That Girl From Paris*, page 8; *Three Smart Girls*, page 8; *Trail Dust*, page 8.

Upstate New York Library Features Window Displays

Library open Mon Tue Thur Sat 1-5 7-9
CAPTAIN CAUTION
THE BIRD OF DAWNING
OLD SHIPS

The maritime note is stressed in this interesting exhibit shown in the library window in Corinth, New York.

Library window displays are by no means monopolized by the Cleveland Public Library, pioneer though it was in that field. The photograph above shows the ingenious method used by the Corinth Free Library, Inc., of Corinth, New York, to lure additional readers by exhibiting books on special topics.

It is in this window that the library from time to time places attractive displays on books from which films are made. It is in this window, too, that *The Plainsman* exhibit will be displayed prior to and during the time the film plays in Corinth. Other motion picture exhibits, when forthcoming, will be shown there.

A Boost For "The Motion Picture and the Family"

"Recently, Mr. Ed Lewis allowed us to bring 75 lads from our underprivileged boys group to see *The Devil Is a Sissy*," writes Mr. E. B. Davis, Boys' Work Secretary of the Y. M. C. A. of Aurora, Illinois. "This treat came about as a direct result of the circulation of your little magazine. Mr. K. D. Waldo, Superintendent of the East Side Schools, read about the picture and sent me the notice stating that he thought it would be a splendid picture for the Community Comrades to see. I contacted Mr. Lewis and as he agreed with Mr. Waldo, the party was arranged. I felt that the picture was the finest thing I have seen and certainly will have a great influence in preventing crime."

University Women Back Showing Historical Film

More than usual interest attached to the performance of *Nine Days a Queen*, when it opened in Salem, Oregon.

Special displays of books dealing with the period in English history covered by the film were arranged by the Salem Public Library. Pupils who desired to attend were excused from class to go to special school matinees for which tickets were sold in the school.

The premiere was under the sponsorship of the Salem Women's University Association and the committee from the Association made announcements of the film in all service clubs.

The result was an unprecedented advance interest in the film and an attendance much larger than usual.

Why the Bookmarks?

(*See page* 7)

The Great Barrier—filmed in Canada—because it deals with an epic event in the history of any country, the building of a great railroad.

King Solomon's Mines—because of its colorful adventure value.

Quality Street—both because of the charm and distinction of the play from which the film was made and because of the literary distinction of the author.

Lloyds of London—because its subject matter is unique, because it deals with the evolution of a world-famed business enterprise and because of the high quality of the film.

New Council Is Formed In N. York Area

Formation of a new Motion Picture Council in the metropolitan area of New York City was among the significant events of the month. Mrs. Charles Tonsor, Kings County Chairman of Motion Pictures for the New York State Federation of Women's Clubs, was primarily responsible for its organization. Mrs. George Janung is president, Mrs. Leo Gross recording secretary and Mrs. Melton A. Croson corresponding secretary.

The organization is known as the Forest Hills-Kew Gardens Motion picture council.

Films For Pupil And For Teacher

(*Continued from Page* 7)

story and the excellence of the performance make it likely that many students will see it. Miss Garbo dominates the picture throughout and gives reality not only through her delicate physical appearance and her exotic beauty, which suit the role, but through her versatility in interpreting the ever-changing moods of the fascinating heroine. The picture is noteworthy for its richness of mounting, for the beauty of photography, for carefully modulated sound and carefully sustained moods, all marks of excellence in direction.

THE PLOUGH AND THE STARS
(*RKO Radio*)

Each character in this drama of struggle for Irish freedom seems to be symbolic. There is in the hero, Jack, the indomitable patriot fighting on in loyalty to an ideal in the face of continuing defeat and consequent destruction. There is in Nora, his wife, the personification of the phrase, "for women must weep." One by one we come to know the dwellers of the house, typical all—the gentle, dying girl, just tasting of life; the squabbling women neighbors, drunken and lacking in moral values; the fighting, boastful, bantam loafer; the ranting Communist; the efficient Tory police and the loyal leader of the flag bearing The Plough and the Stars. Yet it is so personal in its interpretation that the conflict becomes real to us.

Brands As Fallacious Films Lead To Crime

(*Continued from Page* 4)

feasts of incomparable splendour; and courts and palaces in which the high and mighty made graceful movements beneath radiant chandeliers and in the disciplined presence of footmen of unearthly dimensions, dress and deportment."

"Why should it be suggested that these things are harmless in books, but harmful on the screen?" he queried in conclusion.

Printed in U. S. A.

A Bulletin for All who are Interested in Better Motion Pictures

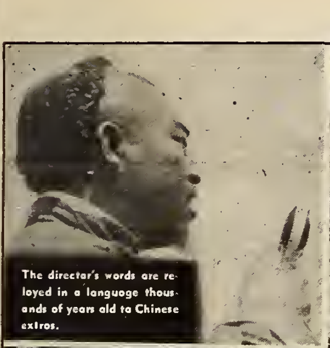
The Motion Picture and The Family

Comment on Current Films by Teachers, Educators, Community Leaders

FEB 23
PERIODICAL DIVISION

Vol. 3 FEBRUARY 15, 1937 No. 6

Metro-Goldwyn-Mayer's Exhibit On "The Good Earth" Penetrates Subtly To The Heart Of The Orient

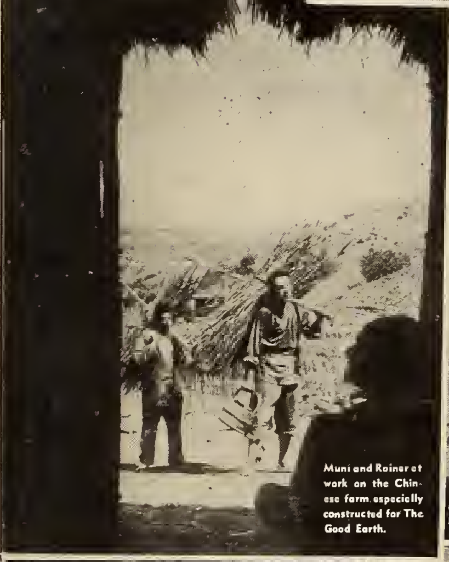


The director's words are relayed in a language thousands of years old to Chinese extras.

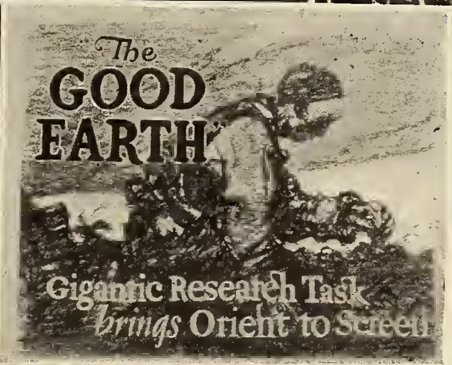
Rehearsal model of the Chinese "Great Wall."

Revolution breaks out before the enormous wall of the Chinese city.

Water wheel imported from Hansi Province for the film.



Muni and Rainer at work on the Chinese farm especially constructed for The Good Earth.



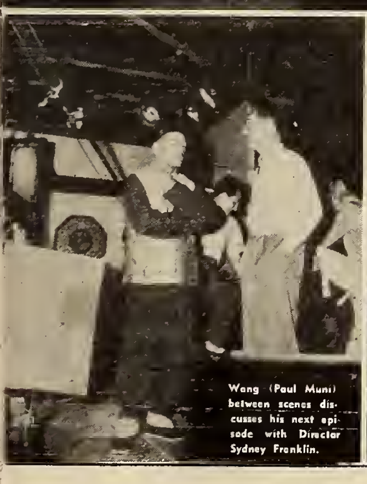
The GOOD EARTH
Gigantic Research Task brings Orient to Screen

O'lan (Louise Rainer) plants rice before an ancient Chinese Wall.

Coach Hinsdell teaches English to Chinese players.

Thousands of miles of travel and more than a year of research preceded the reproduction of actual life in the world's oldest civilization for The Good Earth. The Metro-Goldwyn-Mayer expedition brought from China nearly 100,000 feet of film, thousands of articles actually in use, portions of buildings, countless photographs. These resulted in one of the most elaborate instances of scientifically authentic production the screen has known.

Chinese children inspect sound camera.



Wang (Paul Muni) between scenes discusses his next episode with Director Sydney Franklin.

In the walled city, the toy vendor sells his wares.

General Theodore Tu inspects for technical-authenticity.

A 1936 microscope and machinery record the dialogue of an ancient people.

IT is doubtful if more elaborate research has ever preceded the making of a motion picture film than has gone into the preliminaries of Metro-Goldwyn-Mayer's *The Good Earth*.

It is one thing for research experts to visit the leading galleries of Europe and the ancient city of Verona, as they did before the filming of *Romeo and Juliet*, to talk with librarians and curators, to make photographs and to arrange for the detailed and authentic reproduction of 16th century properties for the filming of one of the world's greatest love stories.

It is another thing, handicapped by lack of knowledge of the language, to take a research expedition into the heart of China to study the ways of an ancient civilization and to absorb atmosphere for the creation of a cinema masterpiece from Pearl Buck's searching and revealing novel of Chinese life.

Beside the task of the men who paved the way for the film version of *The Good Earth*, the task even

(*Continued on Page* 3)

Teacher Sends Film Pamphlet To The Parents

EVERY month when the report cards of pupils at Shorewood High School in Milwaukee, Wisconsin, are sent home to their parents a short bulletin dealing with some problem of adolescence which seems of paramount importance to the principal, Grant Rahn, goes with them.

Not long ago this monthly message was entitled "Selecting Films Wisely." In the pamphlet Mr. Rahn pointed out that parents and schools should cooperate in helping the pupil to choose wisely the pictures he attends. "He really wants to invest his time and money in such entertainment as gives promise of being most worth while," Mr. Rahn said. "There is a growing number of screen attractions which are both profitable and enjoyable."

Under the subhead, "What Can the School Do?" Mr. Rahn suggested classroom discussion of impending films of real worth; commending pupil attendance at films of this order, and publication of film appraisals written by the pupils in issues of the school organ, *Ripples*. All these methods are at present pursued in Shorewood High. In the future the plan is to publish periodically in *Ripples* a list of attractions recommended by critics who are generally regarded as competent.

What Can the Home Do?

Mr. Rahn's advice as to what the home might do was as terse and practical as his suggestions regarding the school.

"Enlist family participation in building such a list of forthcoming attractions as the various members may in their reading find recommended as high class," he advised.

"Check this family list weekly against the current offerings in the various theatres of the city as listed in the dailies.

"Discuss in the family the merits of movies attended, their fidelity to the best in life, to the spirit of a piece of literature reproduced, or to history, as the case may be."

The final comment was: "Improved appreciation of the better films depends upon a positive, constructive program of discriminating selection. Such a project requires effort, but such effort will draw the family closer together in common interest. Parents who have tried a plan such as this report that youth responds to it by ready participation and by noticeable growth in discerning appreciation."

Films in County Schools

From Atlanta, Georgia, comes the cheering news that all city and county schools now have regular motion picture programs.

WHAT'S NEXT IN HOLLYWOOD?

By Alice Ames Winter

WHERE does realism end and imagination begin? For all drama and fiction authors feel like the famous Frenchman: "My friends, the truest things are not those that have happened." Even in this photographic art of pictures, producers all will answer that they must show the meanings of life and emotion rather than the mere literal outside of things.

Nevertheless it is interesting to know that for *Madame Walewska*, Greta Garbo's new picture, infinite pains have been taken to bring across the water the actual imperial coach in which Napoleon rode during triumphal marches of the Napoleonic army across Europe more than a hundred years ago. But perhaps this is not mere literalism, and instead is really stirring to our emotional imagination. Just think! Once Napoleon really rode in the quaint obsolete thing. As for Charles Boyer, who is to play Napoleon opposite Garbo, again the two kinds of thrills move conjointly, for his five uniforms are actual reproductions of those of the great conqueror, the boots so built that he will be of the actual stature of Napoleon, the figure moulded to the slightly bow-windowed one with the square shoulders which we all know.

And here's a picturesque bit of Hollywood's play on its own humor. Out at Metro-Goldwyn-Mayer they are making four pictures with foreign backgrounds, so what more amusing than to see that the staff gets the right kind of food in its particular picture: bouillabaisse for the French in *Espionage;* shaslik for the Russians in *Maytime;* Irish stew for the Irish in *Parnell;* while roast beef and Yorkshire pudding are served up to the English in *The Last of Mrs. Cheyney.*

The panorama of studio life is almost as swift-moving as any motion picture. Mr. DeMille in *The Plainsman* was well abreast of this movement, which is constantly emphasizing the idea of rhythm in pictures, for in that production the music was not at all plastered in afterward, but was an intrinsic part of plot and emotion in the very structure of the drama. So you want to watch for the name of Boris Morros, who was answerable for getting Antheil to write the score for that picture, and who is making his influence felt in the new technique. Once he was with the Chauve Souris; now he is beginning to talk as if a movie script were a libretto for which composers will be writing the music. Morros has helped to bring to Hollywood, and the films, Leopold Stokowski and Werner Janssen. He says: "Rachmaninoff has expressed willingness to compose an original score for the films if he finds a scenario that pleases him." "And when," Morros adds, "Stravinsky saw *The General Died at Dawn* and heard the Janssen score, he also capitulated." Among the "colony" here is Arnold Schoenberg, one of the greatest of the moderns, lately from Germany, now teaching music in Los Angeles, still holding aloof from pictures, but concerning whom they have hopes. The mountains of music are rapidly coming to Mohammed Hollywood, and their beauty goes forth to the ever-widening audiences which are estimated to have leaped to 88,000,000 a week. Meanwhile, Sol Lesser announces that he has persuaded Oscar Strauss in Vienna to capitulate to moviedom. So this month Strauss will be coming to Hollywood to create the musical score for *Boy Blue*, in which Bobby Breen is to appear.

While we glance at the new names, we may also congratulate ourselves that we are soon to have more from tried formulas. One of the most valuable sound tracks ever recorded was recently rushed to Hollywood by plane. It is a sequence of opera scenes called *Travitza*, written by Herbert Stothart, who based them on Tschaikowsky's Fifth Symphony, and it is sung in chorus by the Don Cossacks of New York. For whom? For no less a duo than Jeanette MacDonald and Nelson Eddy in their new picture, *Maytime.* Our well-beloved Grace Moore in her next picture, *When You're In Love,* is to give us a greater variety than she has ever before offered on the screen, *Vissi d'Arte* from *La Tosca*, Schubert's *Serenade*, *In the Gloaming*, *Sibonez*, two especially composed songs, *Whistling Boy* and *Our Song*, and finally a bit of highbrow Metropolitan opera star comedy called *Minnie, the Moocher*, with bumps—and if you want to know what that means, you'll have to go to see.

We keep on bowing to the children, since a director like John Ford, veterans of the screen and stage like Victor McLaglen and C. Aubrey Smith, take second fiddle places in the next Shirley Temple picture, Kipling's classic, *Wee Willie Winkie.* Kipling seems coming to his own on the screen. And why not? He was a wonderful story teller, and his characters all have both reality and imaginative interpretation.

Perhaps *One In a Million* has stimulated popular infatuation with winter sports. At any rate, 250 people have gone from Hollywood up to Sun Valley Lodge in

(*Continued on Page* 6)

Coach Credits Pictures With Aiding Speech

THE motion picture was credited by Oliver Hinsdell, dramatic coach at Metro-Goldwyn-Mayer Studios, with being one of the most powerful influences on present-day speech in an address given before the recent meeting of the American Institute of Cinematography at Riverside, Cal.

Emulate Actors' Speech

"Whether you will admit it or not, we have already begun to emulate the speech of our motion picture actors," Mr. Hinsdell told his audience. "Time was when we used to arch our eyebrows and smile when we heard one of the family dare to use a broad Italian 'a' or to omit the good old burr sound of 'r', but now even those who live in the most remote parts of our country are becoming accustomed to the correct sounds and are even, consciously or unconsciously, forming the habit of using these very tones which they once derided.

"The wise motion picture producer, always with his thumb upon the pulse of human opinions, has become aware that his audiences like, even demand, quality, and, perhaps in speech, more than anything else, his time and money are spent to find the actors and directors who can give the public what it wants. It has often been said that 'the camera does not lie.' Really, it is the 'mike' that does not lie. No contraption has been invented that can take away a nasal twang or localism.

"The Motion Picture Academy of Fine Arts, organized for the furtherance of art in motion pictures, has for years offered awards for the best acting, male or female, the best cinematography, direction, best all round production, best original story and adaptation, and many other awards. They have completely neglected a very important award. Why can we not persuade them to consider an award for the actor or actress who has contributed most to better speech? It will do much towards making the actor speech conscious and I know of no better way to bring about speech reform."

Youthful Offenders Sentenced To See Film

The fine, ethical content of *The Devil Is a Sissy* prompted Probation Officer Swavely of Harrisburg, Pennsylvania, not only to endorse the film when it played in that city but also to recommend it to youngsters who betrayed a tendency towards waywardness. The sentence to "see the film" proved by no means unpleasant and was productive of real good.

Humes Pupils Get Grounding In Shakespeare

If there were a single pupil in Humes High School, Memphis, Tennessee, who did not know a great deal about Will Shakespeare, dramatist, and his tragedy of young love, *Romeo and Juliet*, before the film played Memphis, the fault was neither that of the faculty nor of the Better Films Council of the city.

Determined that the pupils should profit to the utmost by the presentation of this fine film, teachers and Council co-operated in building up interest.

Film Council Helps

Fascinating stills of the picture were collected for the Photoplay Appreciation Club by the Better Films Council president, Mrs. Lawrence S. Akers, and the chairman of its Preview Committee, Mrs. Margaret Brandeau.

Shortly after the stills arrived came a shooting script of the film. English classes began to study the Shakespeare masterpiece; teachers read the play to the students at their earnest request; copies of it were ordered and used for lessons in oral interpretation.

When the film actually arrived, the Photoplay Club of the school, happy over the endorsement of the film by the Board of Education and Superintendent of Schools, invited interested members of the English classes to attend the picture with them and also sponsored the sale of tickets throughout the school. Miss Josephine Allensworth, faculty sponsor, acted as the motivating genius behind the scenes.

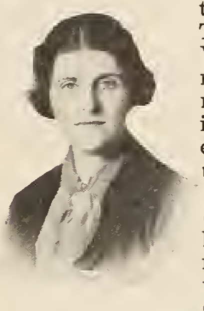
Two hundred and seventy-five students of Humes Senior High attended the picture and many of them wanted to go on record as predicting that it would be recognized as "the best picture of the year."

San Diego Schools Run 16 mm. Shorts

The San Diego, California, school system is among the first in the country to introduce 16 mm. educational editions of forthcoming feature films as a phase of its curriculum.

The first two films with which experiments were made, *The Spirit of the Plains* and *Seeing Salem*, were condensed preliminaries to *The Plainsman* and *Maid of Salem*. Exhibits on those two pictures, with the short feature films and lesson plans dealing with the historic period covered by the films as well as with the content of the films themselves, were shown in all the schools of the city prior to the advent of the theatrical films.

WHO'S WHO IN BETTER FILMS



Once in a while a woman emerges as a major luminary in the motion picture field without an intensive motion picture training. That is what happened to Mrs. Ella Schoen, supervisor of councilors for the Skouras Theatres. When the municipal ordinance went into effect early last summer which provided that children could be admitted to motion picture theatres unaccompanied by adults, but that they should sit in a segregated section, and that women should be in charge during the hours they attended, the heads of the Skouras Theatres service decided to put into operation a long cherished dream. For some time they had felt that every motion picture theatre which had children among its clientele ought to have attached to its staff a woman — not just an ordinary woman, but a woman who through understanding of child psychology and sympathetic interest in children's problems would make motion picture attendance more interesting and more profitable for the juvenile audience.

They speedily began to seek a woman to help them put that plan into operation. Mrs. Schoen seemed the answer to the theatre manager's prayer. It was not her knowledge of motion pictures that led to her selection. She was just one of millions who counted motion pictures as a favorite form of recreation. It was her soft voice, her gentle manner, her instinctive way of going to the heart of a child's problem which recommended her. Unhesitatingly the Skouras Brothers entrusted to her the task of selecting 25 councilors for employment in their metropolitan theatre circuit. All these councilors are prominent and highly respected in their own communities; they have worked in or helped organize Better Film Councils; they are equipped to address women's groups about specific motion pictures or the broader subject of film appreciation. They are much more than matrons. They are just what their title implies.

Problems Which Require Tact

The problems which come to these councilors often require infinite tact for their solution. Children must be discouraged from the habit of buying a ticket and staying through the show two or three times, yet parents must not be offended because their juvenile hopefuls are sent home. Councilors must be careful not to admit children during school hours. Parents must not be encouraged in the practice which prevails in some communities, particularly during the summer months, of sending their children with luncheon to spend the entire day in the theatre. And the councilor must be at any and all times ready to come to the rescue of a child with a peculiar problem.

Children Regard Councilors as Friends

"Children regard these councilors as their best friends," says Mrs. Schoen. They weep out many of their troubles on the councilor's shoulder. A typical instance is that of a tiny, broken-hearted tot who lost her purse containing 21 cents, which she had been saving up for a long period of time. The councilor generously offered to lend her the money, but also pointed out her responsibility to return her loan and the child is paying back a penny a week.

It takes sharp eyes to detect children who are trying to gain entrance to the theatre when they really have no right to be there. One small boy of foreign parentage who presented himself at the gate was challenged by the councilor for two reasons: first because he came during school hours; second, because his skin had a peculiar array of blotches which the councilor did not like. Questioned, he said he had been sent home from school because he was sick, but that his mother thought it all right for him to come to the theatre. Further cross examination brought out the fact that the school doctor had told him he had chicken pox. It took much argument to persuade him to go home and his parting shot was, "I hope you catch, too."

But it is not often that the councilors and their juvenile patrons do not part friends. In fact the small boy who spent the quarter which had been given him for a hair cut in surreptitious enjoyment of a motion picture show, was caught by the councilor snipping his own hair with snub nosed sissors while the picture was on and the auditorium dark, and was rescued from premature baldness, still considers the councilor one of his best friends.

Films Reviewed in This Issue

Breezing Home, p. 8; *Camille*, p. 7; *Dodge City Trail*, p. 8; *Green Light*, pp. 4 and 6; *Holy Terror*, p. 8; *Maid of Salem*, pp. 4 and 5; *Man of Affairs*, pp. 6 and 8; *Man of the People*, p. 7; *Mighty Treve*, p. 8; *Off to the Races*, p. 8; *One in a Million*, pp. 5 and 7; *Park Avenue Logger*, p. 8; *Penrod and Sam*, p. 8; *Red Lights Ahead*, p. 6; *They Wanted to Marry*, p. 8.

Adverse Guide Brings Flood Of Inquiries

When the East Coast Preview Committee issued the first adult discussion guide on a motion picture, *Peter Ibbetson*, in the summer of 1935, it was an experiment to determine whether such guides met a real need among women's clubs studying the art and technique of the motion picture. The flood of requests for the guide brought an immediate end to any doubts.

Similar appreciation of the guide prepared by Mrs. Clara Keck Heflebower of the League of American Pen Women for *Anthony Adverse* will obviously mean that adult discussion guides on an occasional picture which is of paramount interest to adult audiences have come to stay.

Hundreds of Copies Ordered

One thousand, seven hundred and eighty-five requests for the *Anthony Adverse* guide in the first few weeks after its publication was announced, sent the booklet into an equal number of women's clubs from coast to coast. Requests ranged from one to one hundred copies each but because of the limited number of guides available shipments were confined to a maximum of five guides. Reports on the use of these guides show that they not only made the basis for interesting discussion programs but were responsible for greatly increased patronage when the picture played locally.

The most remote request for a copy of the discussion guide came from the club in Juneau, Alaska, which is connected with the General Federation of Women's Clubs.

Exhibit Penetrates To Heart Of Orient

(*Continued from Page* 1)

of those men and women who worked so long patiently to authenticate *Romeo and Juliet* must have been child's play.

And so the exhibit on *The Good Earth*, the first panel of which is pictured on page 1, promises to be one of the most thrillingly interesting which has yet come to the attention of film enthusiasts. It will transport most of us to territories about which we know nothing. It will show us some of those thousands of properties which were brought back from the interior of China to grace the film; it will introduce us to the habits and the philosophies of the oldest civilization in the world. Like previous exhibits, that on *The Good Earth* is designed primarily for the classroom and the library, but like its predecessors it promises to be as fascinating to adults as to students and the demand for it will without question be equally divided among the two groups.

AVAILABLE MOTION PICTURE EXHIBITS

Suitable for display in libraries, class rooms, assembly halls

Romeo and Juliet, Anthony Adverse, The Plainsman, Maid of Salem and The Good Earth.

ALSO

An Exhibit Showing the Process of Making An Animated Cartoon—from the Paul Terry Studios.

For information as to how to obtain these address Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York, N. Y.

Reading For Film Lovers

Personality Sketches: Liberty, January 23, *Who Will Be the New Movie Stars of* 1937? Clara Beranger (Mrs. Cecil B. DeMille) picks some forthcoming screen favorites; American Cinematographer, February, *Edward Cronjager—the Complete Cinematographer*, by Harry Burdick—something about the cameraman who filmed *Cimarron, Texas Rangers* and, more recently, Sonja Henie's first film, *One in a Million;* Collier's, February 6, *School's Out*, by George Armstrong—the modern miracle tale of how Olivia de Havilland, palpitatingly waiting to begin her higher education on a Mills College scholarship, was pitch-forked into the cast of *A Midsummer Night's Dream* instead; Collier's, February 13, *Script Girl*, by Isobel Stuart—in which one who knows tells how this little honored and little known functionary on the motion picture lot is really the "director's right-hand man, the mother confessor of the company, the indispensable, ever cheerful, little sister of the movies"; Liberty, February 6, *Howard Hughes—the Record Breaker*, by Rupert Hughes—chronicles of a one-time motion picture producer and an all-time ace flyer; Stage, February, *Horizons Lost and Found*, by James Hilton—a self-revelatory article by the author of *Goodbye, Mr. Chips* and of *The Lost Horizon*, which is so soon to have its cinema debut; The Literary Digest, February 13, *Straight-Shooter* — a tale of how, while moving from uniform-folder to one of the most envied director-producerships in the films, Mervyn LeRoy has scorned posturing at every step of the game; This Week, January 31, *The Bazooka Man*, by Jim Tully—the story of Bob Burns and the weird instrument in which he tooted his way to fame.

Miscellaneous: American Cinematographer, February, *Agfa's New Three Color Photography Process*, by T. S. Claire—pointing the way to new developments in color films; same issue, *Looking at London Cinematographically*, by Alfred Gilks, A.S.C.—an American comments on British methods of film production; same issue, *Walker, Mate and Marsh Win Critics' Praise*, by Walter Blanchard—laudations of three cameramen for their work in *Mr. Deeds Goes to Town, Dodsworth* and *The Great Ziegfeld*, respectively; Stage, February, *Hollywood Unfurls "The Plough and the Stars,"* by Horace Reynolds—sidelights on the new cinema epic which depicts a stirring event in recent Irish history; same issue, *Irish History a la Mode*, by Emmet Lavery—a further contribution on why and how Hollywood goes Celtic; Liberty, February 20, *Why I Am Going to Hollywood*, by Leopold Stokowski—one of the world's greatest conductors talks on the possibilities of music in the films; same issue, *Fan-Mail Champions—The Movies' Barometer of Destiny*, by Clara Beranger—an entertaining analysis of "Who's Who in Hollywood," with fan mail as its index; World Digest, February, *Japan Goes Hollywood* (from Cue), by Burton Crane—the capital of cinemaland influences modes of living in the far places of the earth; Saturday Evening Post, January 23, *Magic Lantern*, by Grover Jones—more of the author's experiences in the motion picture field; The Literary Digest, January 30, *Training Talent for the Movies*—Sam Briskin, RKO Radio executive, gives young America a chance; Liberty, January 30, *Fortunes Lost by Hollywood Stars*, by Nat Ferber—the ups and downs of life in cinemaland; Scribner's February, *The People and the Arts*, by Gilbert Seldes — in which a noted dramatic critic holds the producers instead of the public responsible for what happens in films.

Educational: Liberty, February 13, *You'll Soon See Across the Sea*—David Sarnoff, president of Radio Corporation of America, predicts what will happen in Television to Donald Furthman Wickets; Scribner's, February, *Television in America*, by Don Wharton—more about the same subject; Wilson Bulletin for Librarians, January, *Library*

(*Continued on Page* 6)

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman.

THE GREEN LIGHT

(*Warner Bros.*)

"But man's progress in life is not steadily onward! Sometimes he is stopped by something that is bigger and stronger than he, something which he cannot understand and over which he has no control! That something I like to think of as a red light flashing a halt to the forward surge of his life!

"And I like to believe that there is a power which controls that light, which knows in its infinite wisdom that sometimes a man must stop to learn through suffering before going on. For it is as inevitable as time that man progresses to a better future—if not for himself then through his suffering for his fellowmen. When he has learnt this, the signal changes and the green light frees him to resume his inexorable march into eternity!"

This radio message of Dean Harcourt is the philosophy of the picture, portrayed in the story of Dr. Paige.

Dr. Paige had ideals—he acknowledges this to the Dean: "One has ideals. Troublesome things—ideals. They get in the way of logic, clear thinking."—Are ideals essential to anyone who makes a real success of life? Are they like a foundation to a house?

Does everything that happens to a person come as a predestined plan to make him better or do things just happen and the man of ideals use these experiences for growth and progress?

Dr. Paige had a red light flashed on him. How did he react?

Can every man or woman confronted with a red light use it as a means of self-discovery and of ultimate, greater achievement?

Is the willingness to die or to live sacrificially for a cause the essence of greatness? If not, what is?

Why do you think Dr. Paige married Phyllis rather than Frances?

MAID OF SALEM

(*Paramount*)

The popularity of this picture with teachers assures its wide reception. It makes vivid and real the colonial days in the famous old town and gives us a sense of pride in progress—especially in our evalation of and respect for personality.

Let us beware of any quick and wholesale criticism of the religious devotion which with all its severity and superstition gave to this nation a background of idealism that is still the bulwark of our democracy and the foundation of our economic supremacy.

Devil-possession is an old theory of pre-scientific days. It was an inadequate explanation of unpleasant happenings. It provided an excuse for the expression of sadism and a means of bolstering up one's sagging ego.

Why was there so much harsh discipline meted out by the group? Was it because each feared himself so much? Was there something wrong with their religion as it

(*Continued on Page* 7)

Report Fine Use Of Films Camden, N.J.

With foreword by
Howard M. Le Sourd

THE *Secrets of Success* series was used last year with more than 50,000 pupils in more than 8,000 discussion groups. From all the centers where the pictures were shown, such as Atlanta, Providence, Dearborn, Dayton, Toledo and Chicago, interesting reports have been received. From Camden, N. J. has come the first summary report for an entire city. It is presented in condensed form below and we are delighted to have this opportunity of sharing its content with the readers of *The Motion Picture and the Family*. We print it because we feel it is typical of the reports that would come from other cities.

Several features of this report seem especially interesting:

1. Here was a group of teachers, definitely assigned responsibility for character education, who were ready to receive help in terms of methods and means.

2. The value of cooperation. The local theatre offered its facilities and our committee forwarded the films and printed materials. This report will guide the further development of the use of motion pictures for character education.

3. The teachers studied the purposes and the techniques, prepared for their discussions and followed through with thoroughness.

4. The conclusions expressed a desire for more and better pictures. There are excellent comments on the values of the subjects used. Such criticisms as there were can be met as more care is used by teachers in the selection of pictures for the various age-groups, and as the number of pictures is increased.

The committee is delighted with this report of results, and will seek to meet the growing demand for more and better edited pictures.

The Camden Report

Outstanding in the report to which Dr. LeSourd refers, presented by H. Paul Janes, (Chairman of the Committee on Visual Aids in Character Training of the Camden Teachers Association) were the very definite conclusions reached by Camden teachers as to the influence of certain films upon the thinking of the boys and girls who participated in the experiment.

While not intending to prophesy that the effect of the films on the characters of these pupils would be permanent, certain of the 53 participating teachers found, after an eight week period in which the boys and girls had seen two films a week, that: *Tom Sawyer* will "help to develop hon-

(*Continued on Page* 6)

So. African Methods Like Those In U. S.

LEADERS in the Better Films movement in the United States may have been a trifle in advance of women in other parts of the world in the formation of Better Film Councils and the establishment of photoplay appreciation classes, but they do not monopolize these intelligent and effective methods of promoting appreciation of fine films, as a visit from Mrs. Eben Eybers, Convenor of Cinema for the National Council of Women of South Africa, disclosed.

Convenor So. African Council Pays Visit

Immediately upon her appointment as Cinema Convenor of the Council of South Africa in March, 1936, Mrs. Eybers put into operation projects which interestingly parallel those which have been used with such effectiveness over a long period of years in the United States. Turning her attention to the schools, she gave to the pupils information regarding all coming films of exceptional merit. With the cooperation of the radio authorities she inaugurated broadcasts on film topics. An experiment with Junior Matinees was started, although the preponderance of films of family order which are now being produced seemed to render a particularly vigorous prosecution of this program unnecessary.

Efforts were at once directed towards securing the publication of endorsed lists of films in the papers of Mrs. Eybers' home city, Bloemfontein, and other of the leading cities in South Africa.

With these initial accomplishments to her credit Mrs. Eybers next turned her attention to the film methods in use in the United States. She has been for some months on the mailing list for the study guides issued by Educational and Recreational Guides, Inc., the official editorial committee of the Department of Secondary Education of the National Education Association.

Several Bloemfontein teachers are not only conveying news of worthwhile films to their pupils but are also using film material, and particularly the study guides, in teaching classes in history, literature and other subjects which are closely related to many current films. Efforts are also being directed towards securing the wider use of 16 mm. educational films in the schools of South Africa.

When Madame Laura Dreyfus-Barney, retiring Convenor of Cinema and Broadcasting of the International Council of Women, now Convenor of the Peace Committee, was in the United States last year, she carried back a *Romeo and Juliet* exhibit to be shown at the meeting of the International Council of Women in Dubrovnik, Yugoslavia. Upon a recent return visit to the United States Madame Dreyfus-Barney reported that this exhibit had been taken to South Africa by two officers of the International Council of Women who went there to deliver addresses on various phases of the Council program, and that it had been received with great enthusiasm. Mrs. Eybers had left Bloemfontein before the arrival of the International Council representatives and made her first acquaintance with the research exhibits in this country. She will return to her home with copies of all the recent exhibits and the newest study guides and with a wealth of educational film material of which she plans to make effective use.

FILMS FOR THE PUPIL AND TEACHER

By SARAH McLEAN MULLEN

Head of English Department and Co-ordinator of Visual Education. Abraham Lincoln High School, Los Angeles; Author of "How to Judge Motion Pictures."

One of the essential points for consideration in the evaluation of a picture is the theme: that is, the underlying idea and how it is treated. A good theme will have a wide appeal, will be of interest to many people, will be related to the interests of the time.

Let us consider *One In a Million* (20th Century-Fox). This film makes us realize the relative importance of maintaining an amateur standing and of earning money as a professional. It is an idea that is interesting to nearly everyone and more especially in a year of the Olympic games. It is especially significant in the United States, where professional games and sports are gaining in popularity. It is almost a moral question.

You will note that in this picture the theme is closely related to the plot or story, that its treatment is in keeping with the attitude usually cherished by sport lovers as the ideal of the amateur. Its clearness and sincerity of presentation depend upon the way it is developed. In other words, the importance of the theme depends upon the care of the scenarist and the skill of the director to give it due emphasis.

Note Whether Themes Become Tiresome

While we like old themes when decked out in new clothing of dialogue and action, we tend to grow tired of them if they are retold too often. Just at present, we are having a great many pictures with almost identical themes. The young newspaper employee—male or female—shows himself to have the real detective instinct, and proves that "Where there's a will there's a way." Stories and themes in these pictures are too much alike.

Try making a list of the pictures you see with this particular theme. Be sure to note how the variation in plot, events and the difference in characters make the same theme seem different. See if skilful treatment relieves even this old theme from sameness. But the theme should reveal itself quite early—within the first five minutes of the play, and sometimes as early as in the title.

In "Maid of Salem"

In *Maid of Salem*, for example, we are made conscious of the intolerance that marked the relationship of the settlers of the Puritan colony. Simple acts of kindness take on a new aspect when viewed through eyes of men trained in a religion of fear and bigotry at the same time that they are claiming freedom. We sense the trial for witchcraft, and the punishment meted out, not as individual events, but as the climax of mass intolerance and fear. The theme is strongly emphasized and ties in nicely with some of the present day happenings that evince the same emotions.

To be able to estimate a picture as having true value, consequently, we have to know that the theme is worthy of consideration and that its treatment is adequate.

Titles Sometimes Misleading

You have undoubtedly become interested, also, in film titles. Have you noted that they are all about the same length? Brevity is necessary for two primary reasons—to make the title fit into the allotted space on the marquee, so that it may be read at a glance and so that it may be easily remembered.

You may have discovered that you cannot always depend upon the title in selecting a show. It may have a meaning other than the obvious one. Take *Mind Your Own Business*, for example. This remark has often led to quarrels when spoken in a defiant tone. And in some way we associate it with something quite different from the farcical situations arising in this amusing story of the nature columnist and his helpful wife. Nor does *The Plough and the Stars* reveal itself generally as patriotic Irish drama.

You will find it rather fun to study the titles of the films you see and determine why they were chosen. Ask yourself these questions: What is the reason for the title? Is it because of the theme, the chief character, the setting, the chief incident or other reason? Is it attractive? Is it suitable? Does it arouse curiosity? Does it

(*Continued on Page* 6)

100 Words Will Help Boys Win Trip to Europe

SOMETIME between the current date and June 30, 1937, twelve American Boy Scouts will become the envy of thousands of their comrades. All twelve will attend the National Boy Scout Jamboree to be held in Washington June 30 to July 9; two will go on from there to the World Jamboree in Holland, July 29 to August 13. And a motion picture will make it possible.

The film is Cecil B. De Mille's *The Plainsman.* Because it is of the stuff on which Scouting is based — adventure and loyalty, courage and comradeship and a high spirit of heroism—the producers of the picture offered to the Boy Scouts of the country an opportunity to win through to these major prizes, the National and the World Jamboree, in a contest open to all Scouts everywhere in the United States. Even former Scouts are eligible, if they are between the ages of 12 and 21.

Contest Terms Simple

Terms of the contest are simple. Each contestant must submit a review of some episode or character in *The Plainsman*, not to exceed 100 words in length. This must be signed with the contestant's name and address, his present or former Scout rank and the name of his troop. Reviews are to be written on one side of the page only and must be mailed before midnight May 31.

For the purposes of the contest the United States has been divided into 12 regions. The winner in each is to be given an opportunity to attend the National Jamboree in Washington, and the two best regional winners will go to Holland afterwards.

The race is on, and Boy Scouts in all parts of the country are checking with local theatre managers as to detailed terms and preparing to enter the contest.

N.Y. School Joins Amateur Film Producing Ranks

Public School No. 45, the Bronx, New York City, has joined the ranks of motion picture producers. *Three Friends* and *Bad Boy's Story* have been written, acted and produced by the pupils. Both are well adapted to juvenile consumption, but not without interest for an adult audience.

AVAILABLE FREE

This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of *The Motion Picture and the Family.*

STUDY AND DISCUSSION GUIDES

Study or group discussion guides have been produced for the following feature pictures:

Alice in Wonderland, Anna Karenina, Anne of Green Gables, Anthony Adverse, As You Like It, Charge of the Light Brigade, Cleopatra, The Crusades, Daniel Boone, David Copperfield, Dog of Flanders, Emperor Jones, Fang and Claw, Give Us This Night, The Good Earth, Great Expectations, Green Pastures, In His Steps, Last Days of Pompeii, Last of the Mohicans, Les Miserables, Little Lord Fauntleroy, Little Minister, Little Women, Maid of Salem, Mary of Scotland, A Midsummer Night's Dream, Mutiny on the Bounty, Nine Days a Queen, The Perfect Tribute, Peter Ibbetson, The Plough and the Stars, Prisoner of Shark Island, Quality Street, Romeo and Juliet, Scrooge, Sequoia, Seven Keys to Baldpate, A Tale of Two Cities, Things to Come, The Three Musketeers, Treasure Island, Winterset.

Films For Pupil And For Teacher

(*Continued from Page* 5)

sound well? Is it easy to remember? Is it novel? Does it suggest the story of the photoplay? Does it reveal the ending? (It shouldn't). Try to make up other titles for substitutes. It is not always easy.

Title of "Man of Affairs"

The Man of Affairs (Gaumont-British) is a title that suggests a busy man of the world, social or business. We are hardly prepared for two different men, both parts being played by the same distinguished actor, George Arliss. The men are twins, a prime minister and a gay adventurer. The title in either of its accepted meanings suits the play, but you must see it to determine how. Dual roles are always difficult and this one is particularly so because of the wide variance between the two characters. Mr. Arliss is convincing both as the hero and his antagonist. This play offers a fine opportunity to continue the study of characterization as well as development of theme.

More About Titles

Two new pictures, judging from their titles, are seemingly related. The first is called *Red Lights Ahead* (Chesterfield). We are so traffic conscious nowadays that a red light means "Danger! Stop!" So it does in this simple story of a middle class family, which is changed almost completely by sudden wealth. *Green Light* (First National) suggests the opposite, the time when we may go ahead, when the obstacles are cleared away. Despite its maturity, this picture of a doctor and his devotion to duty will please older high school students be-

(*Continued on Page* 7)

A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

ONE of the primary purposes of this column is to talk about family films. There are plenty of people who can discuss other aspects of motion pictures —educational, social, artistic. It remains the province of the clubwoman, particularly those of us who are mothers of families, to see that the focus of motion picture production is kept where it should always be kept, upon a predominant amount of fine, wholesome, worthwhile entertainment that is agreeable and suitable to the entire family.

Why Films Are Delightful

One of the things that makes motion pictures so delightful is the fact that they are preeminently a form of amusement that the entire family can enjoy together. No matter how diversified family hobbies and interests there are always motion pictures today to bring young and old together.

That is why we have noted with such interest and such fascination the development of the new series of motion picture exhibits by the various producers. We know these exhibits are designed primarily for the library, the class room, the club house, and not for the home, but they seem to bring to motion pictures a new interest, a new charm and perchance a new profit for every member of the family. What I am really wondering about is why they cannot be made the basis for thought-provoking discussions at home of those films that most of us see in the theatres. Used with intelligence, these exhibits indicate an enjoyable line of collated reading which all the family might enjoy together. The exhibit on *Romeo and Juliet* certainly tempted one to dip into the pages of mediaeval lore and to pay additional visits to art galleries and museums; the exhibit on *Mary of Scotland* recreated a stormy period in English and Scottish history; the exhibit on *The Plainsman* stimulates a vast amount of interest in pioneer life on the plains. And now comes *Maid of Salem*, with its revival of stories of the witchcraft days in old New England, and *The Good Earth*, which takes us to the rice fields of China. Seen in the library or at the club house or even in part in the pages of *The Motion Picture and the Family*, these exhibits ought to provoke endless discussion at home about the times, the periods, the characters, in these films, some of which will possibly emerge as permanent and perhaps even great pictorial art. Personally I believe such exhibits are one of the most constructive methods yet evolved for awakening the right kind of interest in films. I hope there will be many more of them and that a good many of them will be about the family films which all of us can discuss together.

Films That Will Interest Young People

Young people invariably like good acting and so their attention may well be attracted to the recent Gaumont-British *Man of Af-*

(*Continued on page* 8)

Camden Reports Fine Use Of Films

(*Continued from Page* 4)

esty"; that *The Sign of the Cross* will "fortify young people in their religious belief"; that *Huckleberry Finn* will "promote a better understanding of boys who are handicapped"; and that *The Broken Lullaby* will "provoke a dislike of war."

Sooky was found to prompt "making a clean breast of trouble instead of hiding it from parents"; *Skippy* taught loyalty to friends; other films were discovered to emphasize similarly beneficial lessons.

Most of the teachers and pupils involved in the experiment felt that the *Secrets of Success* series constituted valuable character building material. They also reached the conclusion that the talking picture provides a definite means of giving needed vicarious experience to the child, thus preparing him to face, in real life, situations such as are outlined in the films.

Films used in the Camden experiment included: *Tom Sawyer, Huckleberry Finn, Young America, Skippy, Sooky, Broken Lullaby, No Greater Glory, Sign of the Cross, Alias the Doctor, One Night of Love, Tom Brown, The Band Plays On, There's Always Tomorrow* and *Gentlemen Are Born.*

Two films were shown each Monday morning for eight consecutive weeks at the Lyric Theatre with 1,945 pupils in attendance.

In some instances discussion of the underlying character problems immediately followed the showing of the films. On other occasions a period of from three to four days elapsed, but even this did not seem to put a great damper upon the enthusiasm of the group. Discussion periods ranged from five to ninety minutes but thirty minute discussions were found to be the most profitable. In several instances so much interest was provoked by the discussion that, at the request of the pupils, there were follow-ups in which the ethical or moral problems involved in the film were given additional consideration.

Reading For Film Lovers

(*Continued from Page* 4)

Publicity, by Ina Roberts—the publicity director of the Cleveland Public Library tells how the modern library can find one of its biggest publicity media in films; Scholastic, January 23, *Getting the Jump on Hollywood*, by Della Farmer—suggestions for practical experiments in studying the classics through the production of amateur films.

Film Facts for Juvenile Consumption: Saint Nicholas, January, *Using Animals in Motion Pictures*—in which Alice Ames Winter demonstrates that all the great personalities in the films are not humans. Animal characters in *The White Hunter* and *Stowaway* help to prove her point; Child Life, February, *Child Life Movie Town News*, conducted by Gladys Hall—cinema facts entertainingly detailed for the young people; same issue, *Letter from Jane Withers* —a communication from one of the most talked of child personalities in the films.

Book Reviews: The Woman's Press, February, *Film and Theatre*—in which Jean Grigsby Paxton defines Allardyce Nicoll's book (already reviewed in this publication) as "one for which people who can't waste their time in the movies have been waiting."

New Books on Films: *How to Use the Educational Sound Film*, by M. R. Brunstetter. University of Chicago Press, 1937—advice for teachers who are just beginning the use of educational sound films in their classes; *Color Cinematography*, by Major Adrian Bernard Klein. American Photographic Publishing Company, Boston—a history of the efforts to introduce color into the film.

What's Next In Hollywood?

(*Continued from Page* 2)

Idaho, which they will pretend—and you won't know the difference —is St. Moritz in Switzerland, to star Claudette Colbert in *I Met Him in Paris*, with Captain d'Arcy Rutherford of the Scots Guards and St. Moritz as technical advisor in skiing and skating and the rough and tumble sports. They send back word that the temperature is 15 degrees below zero. Snow goggles, red flannels and changes of winter costumes have decimated the shops of Portland and San Francisco as well as the storehouses in Los Angeles. And before they started some three hundred skaters paraded before Director Wesley Ruggles to be sure they could make their circles on the rink built over on Van Ness Avenue without a spill.

FROM DAYS OF SALEM WITCHCRAFT TO ADVENTURES OF THE MODERN AMERICAN BOY THESE BOOKMARKS CARRY THE READER

"MICHAEL STROGOFF"

Carrying dispatches from the Czar, Michael fights his way through to Siberia, despite rebellious Tartars.

Some Books You Will Enjoy
Chosen by the

CLEVELAND PUBLIC LIBRARY

ADVENTURE IN OLD RUSSIA

- Michael Strogoff, by *Verne*
- Taras Bulba, by *Gogol*
- Kostia, the Cossack, by *Krasnov*
- The Prince of Outlaws, by *A. K. Tolstoi*
- Kirby, by *Lamb*

WHEN CZARS RULED

- Once a Grand Duke, by *Grand Duke Alexander*
- Education of a Princess, by *Grand Duchess Marie*
- Russia, My Home, by *Ponfidine*
- A World Can End, by *Skariatina*
- The Fall of the Russian Empire, by *Walsh*

RUSSIA TODAY

- Russia's Iron Age, by *Chamberlain*
- First To Go Back, by *Skariatina*
- British Agent, by *Lockhart*
- I Change Worlds, by *Strong*

Printed through the
courtesy of the

....
(Name of Theatre)

Presenting
"MICHAEL STROGOFF"

"MAID OF SALEM"

In love with a dashing Virginian, Barbara narrowly escapes death when accused of witchcraft.

Times of Superstition and Terror
Pictured in These Books in the

CLEVELAND PUBLIC LIBRARY

IN THE DAYS OF WITCHCRAFT

Stories

- A Mirror for Witches, by *Forbes*
- The Witchfinder, by *Cauffman*
- Mr. Kello, by *Ferguson*
- The Scarlet Letter, by *Hawthorne*
- The Witch, by *Johnston*

History

- Witchcraft in Salem Village, by *Nevins*
- Cotton Mather, Keeper of the Puritan Conscience, by *Boas*
- Witchcraft in Old and New England, by *Kittredge*

"SALEM VILLAGE"

- Salem in the Seventeenth Century, by *Phillips*
- Salem of the Witches, in "A Loiterer in New England," by *Henderson*
- The Famous Old Seaport of Salem, in "Book of Boston," by *Shackleton*

Printed through the
courtesy of the

....
(Name of Theatre)

Presenting
"MAID OF SALEM"

"SLIM"

Hard work and courage win Slim a job with the linemen who care for the high tension wires.

Stirring Books About Brave Men
Recommended by the

CLEVELAND PUBLIC LIBRARY

CAREERS OF DANGER AND DARING

Stories

- Slim, by *Haines*
- Caleb West, Master Diver, by *Smith*
- The Riverman, by *White*
- Night Flight, by *Saint-Exupery*

In Real Life

- Men of Danger, by *Thomas*
- I Was a Spy, by *McKenna*
- "We," by *Lindbergh*
- Arctic Patrols, by *Campbell*
- I Found No Peace, by *Miller*
- Exploring Today, by *Ellsworth*
- American Agent, by *Purvis*

CHOOSING YOUR JOB

- Careers Ahead, by *Cottler*
- Occupations, by *Brewer*
- Opportunity Ahead! by *Ernest*

Printed through the
courtesy of the

....
(Name of Theatre)

Presenting
"SLIM"

"PENROD AND SAM"

The amusing escapades of two genuine American boys.

Entertaining Books About Boys
Selected by the

CLEVELAND PUBLIC LIBRARY

THE "PENROD" STORIES
By Booth Tarkington

- Penrod
- Penrod and Sam
- Penrod Jashber

STORIES OF OTHER REAL BOYS

- Goin' On Fourteen, by *Cobb*
- The Varmint, by *Johnson*
- Mitch Miller, by *Masters*
- Real Diary of a Real Boy, by *Shute*
- Story of a Bad Boy, by *Aldrich*
- Swatty, by *Butler*
- Tom Sawyer, by *Mark Twain*

"THE CHILD IS FATHER OF THE MAN"

- Lone Cowboy, by *Will James*
- Schooldays with Rudyard Kipling, by *Beresford*
- Far Away and Long Ago, by *W. H. Hudson*
- A Son of the Middle Border, by *Hamlin Garland*

Printed through the
courtesy of the

....
(Name of Theatre)

Presenting
"PENROD AND SAM"

Lessons From The Movies

(*Continued from Page* 4)

developed an attitude towards living? What is the present religious attitude towards life?

Is there persecution going on today? How and where?

ONE IN A MILLION
(*20th Century-Fox*)

This picture has an appeal because of the world fame of its leading character, Sonja Henie. It has its spur to ambition in emphasizing the long years of patient practice behind any great success. It portrays touchingly the thwarted ambitions of a father finding outlet in the achievements of a daughter. It interprets the character of the father as one who puts the ideal of truth above popular acclaim.

CAMILLE
(*MGM*)

This classic love story is beautifully portrayed and acted. One feels the injustice of a world that will not forget, but recognizes the necessity of a morality that does not change with every wind that blows. It is a great love story, but is anyone such as Armand justified in a love that cannot yield for both a larger and a fuller life? That is the primary questions to be solved by film-goers.

MAN OF THE PEOPLE
(*MGM*)

One of the perennial problems of our nation is the exploitation of the people by ward politicians. When this evil is made the basis of an entertainment picture, it will inevitably exert an influence on the thinking of people.

"Why," one asks, "is there so much corruption in politics?" This picture answers that question. It also shows what one man tried to do about it.

The question that lingers after the picture, however, is "Why are people so gullible, and why do they call the leaders who betray them 'friends'?"

Films For Pupil And For Teacher

(*Continued from Page* 6)

cause of its excellence of theme and treatment. The wisdom of living according to one's best ideals, with faith and tolerance in one's heart, is emphasized repeatedly under Frank Borzage's smooth direction.

As an exercise in applying the principles we have enunciated, see if you can state exactly the theme of each of these photoplays: *The Mighty Treve* (Universal); *Fire Over England* (London Films); *Penrod and Sam* (Warner Bros.).

Pupils Prove Boosters For Dickens Films

"COMING! — *A Tale of Two Cities*, by Charles Dickens, starring Sidney Carton, Lucie Manette, Charles Darnay—A Tale of Loyalty, Love, Sacrifice and Sorrow under the Gray Walls of the Bastille and the Terrible Shadow of the Guillotine."

With a poster worded in this dramatic fashion pupils of the sophomore class of the Center High School in Superior, Wisconsin, stirred up student interest in the presentation of the *Tale of Two Cities* when announcement was made that the novel was to be filmed.

Nor was this the only method used to stimulate enthusiasm for the Dickens film. Pupils selected 14 of the most striking scenes in the story, which they felt sure would be utilized in the motion picture version, discussed them and tried to determine what changes the camera would make in these scenes. They also selected their own "all star cast" for the film and made a surprising number of right guesses, though the project was carried forward long before the cast had been announced.

These and many other methods were successful in building a large attendance of Superior High School pupils when *A Tale of Two Cities* was shown there.

Film Appreciation In Public Works Group

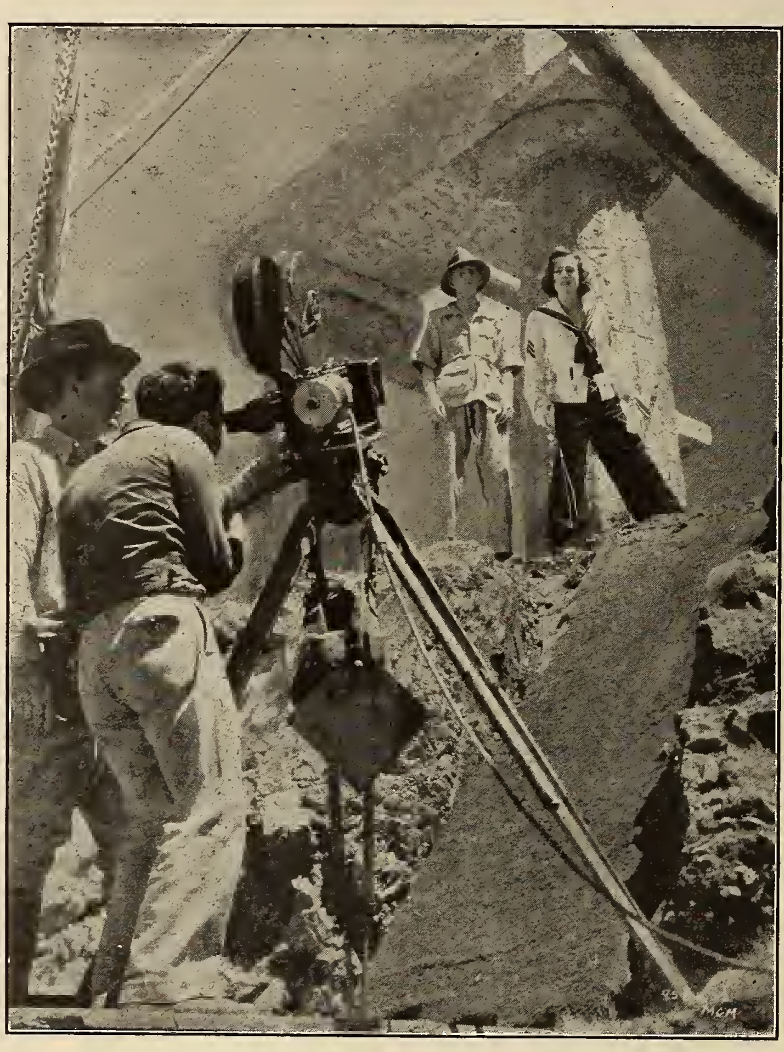
Motion Picture Councils have made incursions into diversified groups in many cities but the Council of Springfield, Massachusetts, is perhaps the first to have motion pictures written into the program of its Works Progress Administration.

Representatives of the Recreation project, attending a meeting of the Council last year at which motion picture appreciation work was demonstrated, became so enthusiastic that a motion picture appreciation group was promptly formed at one of the centers. Enthusiasm mounted so rapidly that the number of groups now functioning in this field has been increased to eight, with a weekly attendance of 150 members. These are largely in the age groups from 16 to 30 years and, oddly enough, have a predominantly masculine complexion.

For the present the program is confined to discussion of entertainment films but the leaders hope to go into the field of independent research.

Each meeting opens with a news period and the reading of extracts from press books and other appropriate motion picture material, which brings the members up to date on motion pictures. Outstanding productions are then discussed.

Connecticut School Boasts Varied Collection Of Stills



An interesting shot from the Greenwich collection

MANY high school motion picture appreciation classes are content to study the art of motion pictures solely. The class at Greenwich, Connecticut, under the direction of Miss Eleanor Childs, wants also to know exactly how the wheels go around.

An interesting collection of stills, assembled by the students and appropriately captioned, illustrates many odd phases of picture making. The picture above gives a close-up of a motion picture camera, and also illustrates one of the unique camera angles from which shots are sometimes taken.

Other stills in the Greenwich collection offer glimpses of such varied and interesting activities as the pressing and finishing of a gown for screen wear for a noted Hollywood star; Joan Crawford perambulating about the set in her dressing room on wheels; a danseuse dancing on the ceiling for a trick shot in a screen musicale; an actress being "vampified" for the screen by one of Hollywood's leading make-up artists, and the only Chinese cameraman in Hollywood "riding the boom" to get into exactly the right position for focusing the camera's Cyclopean eye on a ballroom scene.

Why the Bookmarks?

(*See page 7*)

***Maid of Salem*—because the film combines entertainment and historical accuracy with unusual effectiveness.**

***Michael Strogoff*—because of its historical and adventure value and also because it is filmed from a fiction classic.**

***Slim*—because both film and novel appeal equally to young people and adults and because the picture features the courage and daring of a little-known worker—the lineman.**

***Penrod and Sam*—because this film appeals to all audiences from 9 to 90 and because distinction of treatment attaches to whatever the author of the *Penrod* stories writes.**

Picture Star Sends Score For Library

THROUGH the efforts of Mrs. Fred P. Luther, valuable additions have recently been made to the circulating Library of Music in Kingston, New York, which will undoubtedly inspire young music students to renewed interest and zeal.

The acquisition is in the form of autographed copies of operatic and other scores sent to the library by celebrities in the opera and musical picture fields. Lawrence Tibbett, Dusolina Giannini and Lucrezia Bori are among those who have contributed.

Grace Moore's contribution was her own copy of *La Boheme*, the score she used while studying the opera in Italy and when she made her debut in it in New York. The copy is not only autographed by Miss Moore but by the composer, Puccini. It will be carefully safeguarded, but will be available to young musicians for study purposes on request of their teachers.

A Clubwoman Chats On Family Films

(*Continued from Page 6*)

fairs, which presents George Arliss in a dual role, that of a distinguished member of the House of Lords and of his clever, devil-may-care twin brother.

Jane Withers re-appears this month in a film titled *The Holy Terror*, 20th Century-Fox. This is the usual tomboy type of vehicle for Jane and promises to give the younger generation a reasonable share of laughs.

They Wanted to Marry, RKO Radio, is entertaining film fare about a newspaper cameraman who crashes exclusive society.

Off to the Races, 20th Century-Fox, offers further adventures of the Jones family, with such favorites as Slim Summerville, Jed Prouty, Shirley Deane and Spring Byington.

Breezing Home, Universal, also takes an audience to the race track for a lively but somewhat inconsequential production.

The Mighty Treve, Universal, is a fine dog story which will appeal equally to young people and grown-ups.

Park Avenue Logger, RKO Radio, is a variation of a Western with a setting in a lumber camp and the hero the son of a millionaire.

Dodge City Trail, Columbia, is a more conventional Western with the cowboy in the ascendency.

Unquestionably the family film of the month which will win the widest popularity with juvenile audiences is *Penrod and Sam*, based on Booth Tarkington's beloved boy story. This is done by Warner Brothers, with Billy Mauch as one of the title role performers and little Philip Hurlie especially well cast as Verman.

Printed in U. S. A.

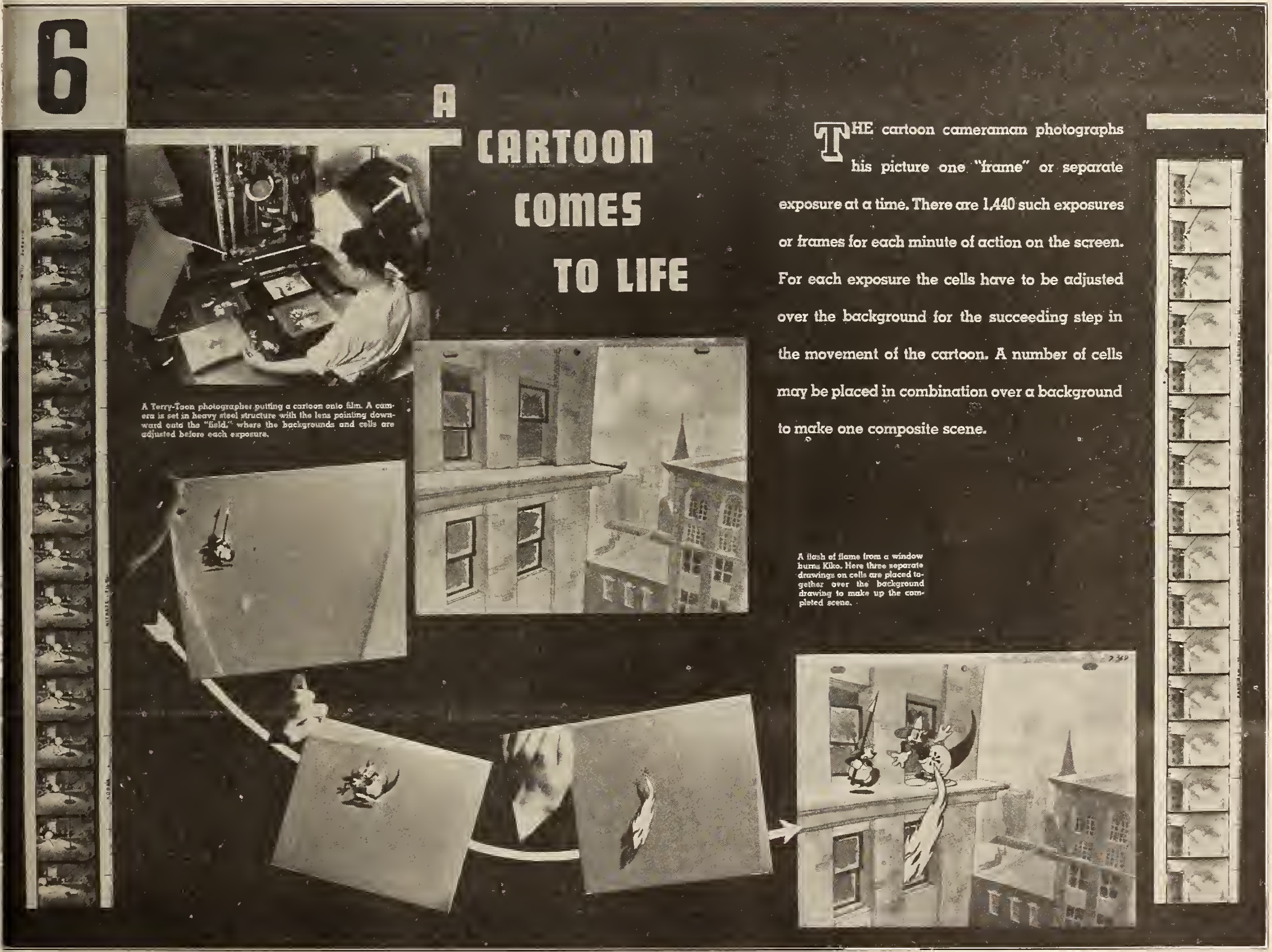
A Bulletin for All who are Interested in Better Motion Pictures

The Motion Picture and The Family

Comment on Current Films by Teachers, Educators, Community Leaders

Vol. 3 MARCH 15, 1937 No. 7

Animated Cartoons Have Come To Be Regarded As An Important Phase Of Screen Art; This Exhibit Shows How They Are Made



6

A CARTOON COMES TO LIFE

THE cartoon cameraman photographs his picture one "frame" or separate exposure at a time. There are 1,440 such exposures or frames for each minute of action on the screen. For each exposure the cells have to be adjusted over the background for the succeeding step in the movement of the cartoon. A number of cells may be placed in combination over a background to make one composite scene.

A Terry-Toon photographer putting a cartoon onto film. A camera is set in heavy steel structure with the lens pointing downward onto the "field," where the backgrounds and cells are adjusted before each exposure.

A flash of flame from a window burns Kiko. Here three separate drawings on cells are placed together over the background drawing to make up the completed scene.

THERE is probably no phase of film production which holds a greater fascination for the uninitiate than the making of an animated cartoon. Unless one is technically minded the process whereby the quaint little animated figures which are the products of an artist's pen are galvanized into action remains one of life's major mysteries.

That is why the most recent motion picture exhibit, which comes from the studios of Educational Pictures and Twentieth Century Fox, will be welcomed with such enthusiasm. Entitled "The Making of a Screen Cartoon," it traces the process followed at the Terry Toon Studios for making Puddy, the Pup; Kiko, the Kangaroo; Farmer Alfafa and other beloved screen figures come to life for the films.

No Temperament in Cast

Panel No. 1 (there are six panels in all) introduces the characters, and incidentally also their creator, Paul Terry, and points out that the animated cartoon presents this advantage over the flesh and blood drama: namely that there is no temperament in the cast, that the players will do uncomplainingly anything that the artist's mind figures out for them to do.

Panel No. 2 demonstrates how the scenes for the cartoon are drawn by the artist instead of built on a stage, and rough sketches illustrate the process.

Successive panels introduce some of the outstanding personalities at the Terry Toon studios, including George Gordon, chief animator; Mannie Davis, story director; Philip A. Scheib, musical director, and others.

One panel is devoted to music and sound effects, and shows how after the first rough sketches are made, furnishing the major episodes for the cartoon, action based on these is timed in seconds

(*Continued on Page 5*)

Y.W.C.A. Girls Start A New Movie Class

BECAUSE "a growing number of films are remarkably good and are carefully produced and edited," the Girl Reserves of the Springfield, Massachusetts, Young Women's Christian Association, have started a motion picture appreciation class. The aim, as defined by its leader, Miss Mary Elizabeth McNair, is "to educate the girls (and incidentally ourselves) so that they can develop standards for judging motion pictures and thereby increase their enjoyment of them."

Members of the group are formed into committees on Acting, Photography, Setting and Sound. Each girl becomes a member of the committee of her own choosing.

Watch Out for Material

She then watches out for material bearing on her specific subject when she attends the films. Members of the Acting group try to determine whether the casting is proper, the make-up artistic, the acting natural, the actors fully acquainted with the role, the emotions skilfully pictured. In the Photography group, attention is paid to the shots, to fade-in and fade-out, and to the angles.

In the group which studies Settings, emphasis is laid upon reality, simplicity, authenticity of atmosphere and costume. In the Sound group the youthful movie appreciators note dialogue that helps the story, music that develops mood and other sounds with dramatic value.

General discussion of all films the girls see is encouraged. Instructors find that the girls not only learn to enjoy the films better but that they go to the library to look up costumes, architecture and customs, that they quickly learn to identify and evaluate trick photography and that they sharpen their eyes and wits to detect possible anachronisms or errors, so that all told the exercise seems a very profitable and stimulating one.

Starts New Department For Music In Films

Music in films looms up as such an increasingly important development in present-day motion pictures that the *Pacific Coast Musician* is now devoting an entire department to "Motion Picture Music and Musicians." Cropping out in its latest issue is an interview with Leopold Stokowski in which he explains why he has yielded to the wooing of the films by saying "It is my hope and determination to send out the greatest music to the greatest number of listeners all over the world."

Also featured in this number is an interview with George Antheil who says that motion pictures will finally bring to us the American music which we have talked so much about.

WHAT'S NEXT IN HOLLYWOOD?

By Alice Ames Winter

IN my office we have made a mimeographed outline of the geographic distribution of recent pictures—so many located in this country, in that country or in the islands of the sea.

The pictures that come immediately to one's mind for this month's release have something of that panoramic effect — *The Prince and the Pauper*, England, 16th century; *Seventh Heaven*, France in the Great War; *Quality Street*, England, 19th Century; *A Star is Born*, Hollywood, 1937.

Sometime this month you ought to be seeing *Captains Courageous*. And surely when we talk about character building, you'll find it in this picture. You remember the story of the pampered and obnoxious little rich boy, overboard from a big liner, picked up by some Gloucester fishermen and taught the lessons of real life, real work, real discipline. Out from Gloucester to the Pacific, Metro - Goldwyn - Mayer brought one of the last of the great fishing schooners, and, as a technical advisor, one of the last of the great, old, honest-to-goodness fishermen, belonging to the era before motor boats began to chase the codfish at the "Banks." And still in the celluloid, as back in the days when Kipling wrote, that rocky coast turns out hardy, daring, clean-thinking men, the stuff one likes to think of as going into the making of America.

While Freddie Bartholomew and Lionel Barrymore and the corps of directors and camera men are lined up, the sea experience arranged for, Nature comes in to play an unexpected part; and picture men, like newspaper men, take advantage of it. The Spinney, on its way to become the We're Here, came very near to being wrecked; lay over on its side in peril, whereupon the cameramen leaped to the work, caught all the real, near-tragedy and added it to their story.

Now, swinging far from New England, we turn to 20th Century-Fox's *Seventh Heaven*, the screen rendering of the much-loved stage play which deals with the taxi drivers who held the front along the Belgian frontier when the Great War began, until France, behind them, could catch its breath and get ready for the real fight.

Seventh Heaven is an experience inside, and not in the outer world of sewers and attics among which people of the play dwell. Simone Simon—the real French girl, who seems to be growing steadily in dramatic ability—is playing Diane. Around the production has been thrown all that can be done in casting, research, beautiful sets. Montmartre lives again at the studio; a church is transformed into a war-time hospital—and, incidentally, real war veterans were given the preference in employment.

Lavish sets speak for themselves, but when you see the film will you note the 150 pigeons that fly above a crowd and that had to be patiently trained for their parts, or the six cats who must be disciplined to walk a narrow plank (and cats aren't easy to train); will you think of the two and a half hours that the star must spend every day early on the lot for her makeup and hair arrangement, which means being at her work at 5 a.m. daily, to use the special spot light devised to bring out her best features and the life in her hair? These are some of the intricacies that enter into film production to which the public pays little heed.

That young woman who has been set among the half dozen first ladies of cinema land, Katharine Hepburn, is doing *Quality Street* over at RKO Studios—James Barrie's tender and whimsical play of small town heart-burnings, gossip, curiosity, prankishness and proprieties, with a nice salt of true love. Maude Adams made the play and herself famous thirty years ago. Now it looks as though Miss Hepburn and Franchot Tone might repeat that old success. *Quality Street* itself has an array of some fifteen Georgian homes, all filled with Sheraton and Chippendale furniture, and when Hollywood says Chippendale and Sheraton, you may be sure it will be Chippendale and Sheraton. The dressmakers have been at work on some two hundred gowns for principals and minor characters, all equally true to time and place.

After ranging afar across the seas, we come back to Selznick's *A Star Is Born*, right here in Hollywood, which thinks itself the center of this terrestrial universe of amusement. The picture is not one of the popular parodies of studio life, but a rather biographical tale of the mixture of luck, pluck and ability that push an actor up into the upper reaches. Janet Gaynor is one of a dozen out of some 47,000 who have been registered as "extras" and yet have managed to get their names on the credit slips. The tale shows in color how fame and popularity shift rapidly up and down — a situation that makes the mingled glamour and tragedy of this city of films. Fredric March plays Janet's husband, whose fame is waning while hers leaps up. Just as an amusing sidelight, we lift the curtain and

(*Continued on Page* 5)

S. I. Council Has Liaison With Library

FEW Better Films Councils are able to achieve a more effective liaison with their local library than has that of Staten Island. While most Councils soon establish close contact, the Staten Island Council had the advantage of having the branch librarian of the St. George Library as a charter member.

Librarian Charter Member

Since 1932, when the Council started, cooperation between Council and library has been unusually close. Not only has the guide issued by the Council been conspicuously posted, but association with the Council has stimulated the assembling of books on the art, the value and effect of the motion picture on the life of today which constitute one of the most widely read collections in the entire library. Clippings and study guides of current pictures augment the more permanent volumes.

In addition to encouraging reading about pictures the library regularly displays stills of outstanding films. These have proven of great interest to pupils of the two neighborhood high schools, which have a student body approximating 5,000.

Among frequent comers to the library are members of the two motion picture clubs in the Staten Island high schools which have been a spontaneous outgrowth of the Council and also members of the Junior Preview group, formed under the auspices of the Council, which uses the St. George Library as its meeting place.

Commenting upon the new interest which has been brought into library work through participation in the activities of the Better Films Council, Miss Irma H. Erath, librarian, says: "Contacts with men and women vitally interested professionally and altruistically in the place and function of the motion picture in the life of the community have brought enrichment to the day's work in the library and opened a new channel for effective book work."

Mickey Mouse Greets Juvenile Patrons

When New York City boys and girls betake themselves to the World Theatre, 155 West 49th Street, on Saturday mornings Mickey Mouse in person greets them in the lobby. A program thoroughly in keeping with this form of welcome is then presented. It is planned especially for children under 12 and includes short educational features, cartoons, travel films and one stage act, the program lasting about one and one-half hours.

Mickey Mouse and Popeye seem to be the prime favorites among World theatre patrons.

Films Top Reading In Popularity

LIBRARIANS will find significant testimony to the value of films in creating reading habits among young children in the results of a survey on the movie-going habits of metropolitan boys and girls just completed by the Children's Aid Society of New York City.

A questionnaire circulated among 10,000 children living in congested sections disclosed that for every child who spends three hours weekly over a book, 12 children spend a similar amount of time in the movies.

Further indication that to encourage a taste for movies made from books is not only the most effective first step, but an almost inevitable first step to arouse interest in reading in children who have not previously developed it, is afforded by figures on the percentages of children who are habitual film attendants.

Attend Twice A Week

Forty-seven per cent of the children to whom questionnaires went out said that they attended movies twice a week and 49 per cent went once a week. Two percent attended every day and less than two per cent were among the infrequent picture-goers.

To most of these children the celluloid drama brought practically their only knowledge of worthwhile books.

Set Record For Family Films On Staten Is.

That the Staten Island Better Films Council has succeeded in thoroughly selling its local theatre managers on the idea of booking family pictures is indicated by the rather extraordinary number of family films appearing in two of the recent issues of the Staten Island Better Films Council Guide.

On the list which covered the period from January 20 to February 2 inclusive, 28 family films were shown in Staten Island Theatres. During the period from February 6 to 19 inclusive this record was exceeded, there being 35 films of the family order offered for the delectation of Staten Island audiences.

To Film Hans Brinker And His Silver Skates

Made to order for Sonja Henie and soon to find its way into celluloid is America's beloved children's classic, *Hans Brinker and the Silver Skates.*

Commenting upon the impending production the *Publishers' Weekly* says: "How gloriously Miss Henie will sail down the canal for Amsterdam and win the final race against all comers! It seems as though this should be one of the films to turn people back to the book."

WHO'S WHO IN BETTER FILMS

THE Chairman of the Motion Picture Department of the New York State Federation of Women's Clubs, Mrs. Edward T. Herbert, refers to herself as a "joiner." Moreover the long and impressive list of organizations to which she belongs would seem to bear out that contention.

However, as her friends will hasten to explain to you, she is not a "joiner" in the ordinary sense. By some mysterious alchemy which she alone knows how to achieve she manages to contribute something of interest and value to all of the long series of organizations which claim her as president, vice president, corresponding secretary, committee chairman or member.

But nowhere is that contribution of greater worth than in the field of motion pictures. Mrs. Herbert is beginning her third year as motion picture chairman for the State Federation. So much vigor and impetus has she put into the program that the recently elected president and executive board raised the Motion Picture Committee to the status of a department.

Mrs. Herbert's motion picture program is simple and practical. A part of her function, as she conceives it, is to see that fine pictures are patronized, so that a continuing output of them will be assured, and she does not hesitate to commend any exceptional film and to urge clubwomen to attend it.

Her Five Point program, recommended to the clubs of the state, embraces study and development of the use of pictures both as an educational factor and as a social factor; study of the art and the technique of picture-making, and the customary emphasis upon the formation of Film Councils.

This year she is giving the work a slightly new focus. Believing that fine films of the future are dependent upon developing high standards of film taste in the younger generation, she is making schools and libraries her point of attack. Mrs. Willis P. Miner, for a long time motion picture chairman for the New York City Federation of Women's Clubs, is Mrs. Herbert's vice chairman, in special charge of schools and libraries. Through her efforts the interesting research exhibits which show the process of developing the more outstanding historical and literary films are securing widespread distribution in the classrooms and libraries of the state.

Before Motion Pictures

Before Mrs. Herbert became interested in motion pictures she had dabbled—no, not dabbled; she is too thorough-going for that—but worked assiduously in philanthropic fields and even made one excursion into active politics when she was a Republican candidate for municipal office on the Fusion ticket. She was in the forefront of patriotic activities during the World War and received a number of medals in recognition of her distinguished service.

Mrs. Herbert's forbears have been prominent both in patriotism and in politics. One great grandfather, Samuel Kennerly, fought in the Revolution; another, Pierre Menard, was the first Lieutenant Governor of Illinois. A grandfather, Capt. George Kennerly of Virginia, served with distinction in the War of 1812. Her father, Lewis Hancock Kennerly of St. Louis, was a Colonel in the Confederate Army.

A native of Alabama, Mrs. Herbert is founder and president of the Alabamians in New York. She has been vice president of seven organizations, among them the World War Relief Association, the Congress of States Society and the Leake and Watts Orphans Home; corresponding secretary of four others, which include the Woman's Forum and the Political Study Club, and member of a half dozen additional. She was chairman of the Woman's Division of the Hoover Campaign Committee and holds a half dozen other chairmanships. She is a "joiner," it is true, but a joiner only because the effectiveness of her work is so well known that few are the organizations which will allow her to escape.

Loud Speaker Carries Film News To Students

To Harding High School in Bridgeport, Connecticut, goes credit for an unusually effective method of stimulating student interest in the local showing of *Romeo and Juliet.*

Through a microphone in the principal's office, linked to loud speakers in all the class rooms, Ben Cohen, special representative for Metro-Goldwyn-Mayer in New England, lectured to the student body about the coming attraction, telling them not only of the merits of the film but of special arrangements which might be made for theatre parties at reduced prices.

With their enthusiasm for Shakespearian screen drama stimulated in this fashion the 3,000 pupils at Harding High School were generous patrons of the classic.

Films Figure In New Series Of Broadcasts

FILM enthusiasts will tune in with interest on the first of a series of broadcasts entitled "Treasures Next Door" which is to be presented Monday, April 5, at 3:45 p.m., Eastern Standard Time, over the Columbia Broadcasting System's network, with WABC as the station of origin.

Editor Mistress of Ceremonies

The broadcast will have a dual appeal to those who work in the field of film appreciation, for the mistress of ceremonies will be Miss Bertine E. Weston, editor of the *Library Journal,* who has done so much to popularize films made from outstanding books through her monthly "film-book lists" in the *Library Journal,* and the speaker will be Pearl Buck. In her introduction of Miss Buck Miss Weston will tell many fascinating stories of the problems that entered into the filming of Miss Buck's novel of primitive life in China, *The Good Earth,* now showing in New York City and soon to be released to the country at large.

The "Treasures Next Door" series is to be heard on successive Mondays beginning April 5 and is jointly sponsored by the Office of Education of the United States Department of the Interior and by the American Library Association. It is understood that a number of authors who are prominent figures in the twin worlds of books and films will be featured.

Journalism Group Runs Film Assembly

Members of the Journalism class of the Junior College in Muskegon, Michigan, helped their fellow students to enjoy and profit by the local showing of *The Charge of the Light Brigade* through a very interesting one hour assembly, the program for which they arranged.

Items included a review of the historical setting of the film, a running narrative about the production of the play, a short talk on how the poem happened to be written, sketches of the lives of the leading players and a recitation of the Tennyson poem which immortalized the Charge.

A greatly augmented attendance at the film and a revivified knowledge of history were the results.

AVAILABLE FREE

This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of *The Motion Picture and the Family.*

Premiere Of History Film Uniquely Set

MANY are the motion pictures that make their debut under Neon lights in the great theatres of New York and Hollywood, with news photographers snapping the notables and radio commentators announcing their arrival to a widespread radio audience.

But few are the films that have as novel a premiere as did Metro-Goldwyn-Mayer's two-reel subject, *Servant of the People*, depicting the adoption of the Constitution of the United States.

Shown in Revolutionary Guardroom

In the Revolutionary guardroom of old Fort Wood, built into the base of the Statue of Liberty, a group of New York people had, on February 17th, their first glimpse of this film, which commemorates the 150th anniversary of the framing of the document that for a century and a half has safeguarded the interests of the American people.

Commenting upon the unique character of the occasion, Mrs. James F. Looram, chairman of the Motion Picture Department of the International Federation of Catholic Alumnae, said with pertinence: "When New York stages a preview under the protecting arm of Miss Liberty, whose address is Bedloe's Island, especially when assisted by the U. S. Navy, even the most prejudiced will admit that Hollywood must look to its laurels." And the other guests were agreed.

As a pleasant preliminary to the preview, luncheon was enjoyed on board the U. S. Destroyer Tattnall with Admiral Harris Lanning, Commandant of the Third Naval District, and Commander John McElduff among the hosts.

At the dock on Bedloe's Island the superintendent of Fort Wood met the members of the party and escorted them to the guardroom, where the film was shown.

One of Historical Series

Servant of the People is one of a series of historical shorts being filmed by Metro-Goldwyn-Mayer, of which *The Perfect Tribute*, featuring an event in Lincoln's life, was a noteworthy first.

The films are regarded as an important illustration of the educational possibilities of films not primarily designed for classroom use; hence the particularly auspicious premiere, designed to acquaint an important and influential group with the new enterprise.

Included among guests at the affair were: Mrs. Arthur E. Bestor, Sr., and Arthur E. Bestor, Jr., of the Chautauqua Institution; Mrs. Byron M. Fast, Regent, Staten Island Chapter, Daughters of the American Revolution; Justice Franklin Chase Hoyt, former Presiding Justice of the Children's Court of New York City; Mrs. James F. Looram, Chairman, Motion Picture Department of the International Federation of Catholic Alumnae; Mr. J. E. Manley, General Secretary, International Council, Y. M. C. A.; Mrs. Leon A. McIntire, Motion Picture Chairman of the Daughters of the American Revolution; Mrs. Willis P. Miner, Motion Picture Chairman, New York City Federation of Women's Clubs; Mrs. Ruth Haller Ottaway, President, National Council of Women; Charles H. Strong, Secretary, New York Bar Association, and George J. Zehrung, Motion Picture Bureau Y.M.C.A.

FILMS FOR THE PUPIL AND TEACHER

By SARAH McLEAN MULLEN

Head of English Department and Co-ordinator of Visual Education. Abraham Lincoln High School, Los Angeles; Author of "How to Judge Motion Pictures."

THE more we see of pictures, the more convinced we become of the importance of the story and the way it is told. In the well organized photoplay, we find that the incidents are so arranged as to follow an essential order. Not one of the scenes could be shifted to another place. The exposition quickly gives us the 'who,' 'where,' 'when,' 'why' and 'what' of the story. Something happens; immediately the characters line up with or against each other, the conflict becomes evident, complications result and the tensity of emotion increases as the plot grows.

Building Up Suspense

It is this cumulative emotional quality which is the most important part of story-writing. Suspense has to be built up like steps, mounting, with only an occasional resting place for drawing a breath of relief, for a laugh, for enjoyment of a moment of beauty, for a reminder of the goal we seek, or for a brief retrospect to stimulate us to greater effort. It must continue ever upward to the climax. And even after this high point, there cannot be a complete letdown.

When we are studying the building of suspense we have to consider just one idea, interest—the awakening and holding of interest.

As we consider the element of suspense as exemplified in recent films it would be well to ask ourselves these pertinent questions: Does the introduction of the characters make us eager to find out more about them? Does the theme appeal to us as entertaining? Does the conflict stimulate us to take sides? Does the very first incident arouse interest in the outcome, make us look forward to what the hero or heroine will decide to do and create a feeling of expectancy as to the result? Does the crisis of the first sequence point to more to come? Are we able to forecast the probable result of each incident? Do the successive incidents sustain the theme and carry us along in a spirit of doubt and desire for success for our side? (It is rather fun to take the side of the villain occasionally). Let us stop here and consider the application of this series of quizzes to current plays.

LOST HORIZON
(*Columbia*)

Lost Horizon, Frank Capra's production with Ronald Colman in the leading role, is undoubtedly the best example of use of suspense that can be offered. From the initial moment of the dramatic rescue from the native uprising, through the wild aerial escape and the amazing experience in the land of desire, through the adventurous departure and tragic moment of disillusionment to the end of the struggle to regain the lost paradise, the film is a vivid series of physical and mental tensions, alternated by brief snatches of relief. It is a picture not to be overlooked.

THE MAN WHO FOUND HIMSELF
(*RKO Radio*)

The Man Who Found Himself, made by RKO, has several scenes of well built suspense. A young doctor, fond of flying, gets himself into difficulties. He revolts from the discipline imposed by his medical superiors and becomes in turn a hobo, a professional flyer and again a surgeon. Aerial adventures and tense moments of indecision bring suspense.

THE DEVIL'S PLAYGROUND
(*Columbia*)

The Devil's Playground, a Columbia picture, is a none too pleasant story of two navy pals and a worthless woman. The scene of the rescue of the men in the sunken submarine is, however, a redeeming feature. It is a most dramatic example of well directed suspense that might easily have become over-emphatic.

Here is a point that needs consideration. For suspense must not be over-emphasized until the audience loses the sense of actuality or of sincerity. It is easy for one giggle arising from the audience to set off the whole house and ruin the effect or perhaps turn the play into a melodrama, with hisses and boos from the spectators.

WHEN YOU'RE IN LOVE
(*Columbia*)

Moreover we want our interest to arise as a consequence of conflict. We do not want the story held up intentionally to introduce some form of entertainment, a thrill, or some other element not essential to the plot. Grace

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Behind The Scenes In Studioland

By the Observer

ON a bulletin board in the front offices of each studio there is placed each day a "call sheet," which lists the scenes, players and extras (if any) required for that day's shooting. On a day last week when we read under the title *The Prince and the Pauper*, on Warner's call sheet, "The Prince's Bedroom," we begged for a peep and were ushered into a magnificent room, in the center of which was a great canopied bed with a white fur robe thrown across it. The sheets and pillow cases were of heavy satin, edged in lace and embroidered with the prince's monogram.

Billy and Bobby Mauch, twin boys from Peoria, Illinois, are playing the title roles. Billy is the prince and Bobby is the pauper, but they look so exactly alike that they are suspected of shifting things around to suit their own convenience from time to time. The two boys were in their dressing room when we arrived, waiting for Director Keighley's call. When it came, Billy walked out wrapped in a comfortable old flannel robe and clung to it when asked to climb into the bed. When the director insisted, he dropped the robe and stood clad in a beautiful white silk night shirt, looking very princely, but quite embarrassed. "I sure feel like a sissy in this thing," he grinned. In preparation for the picture, Colin Campbell, the actor, has been training the boys to talk like Freddie Bartholomew and he says there is scarcely a trace of the American middle-west left in their speech —that is, when they remember to broaden their "a's" and say "libry," "bawth," etc.

* * *

Horses and dogs play important roles in the lives of Hollywood stars. Bing Crosby's beautiful black Newfoundland, registered "Waseeka's Black Prince," but known to the children as "Blackie," has just won high honors at the Ambassador Dog Show. Until this year he was just a family pet whose chief purpose in life was to romp with the twins and young Gary. Entered at his first show, he walked off with the two first places—the best dog of the show and the best American bred dog. From there he went to Palm Springs and again won first honors. And is that family proud!

Spencer Tracy fairly beams when he speaks of the little colt, "June Lass," which he has raised on his ranch and this year will enter in the Santa Anita races.

Gary Cooper has horses and dogs in full measure—says he could not live without them—and yet he never forgets at Christmas time to remember his old friend "Pebble" up on the Montana Plains. "Pebble" was Gary's favorite saddle horse before ever he came to Hollywood and now,

(*Continued on Page* 6)

Scarsdale Conducts A Film Survey

WESTERNS may have waned in popularity in some sections of the world, but certainly not among elementary school children in the exclusive suburban community of Scarsdale, New York.

Western Still Holds Sway

According to returns from a survey of juvenile motion picture tastes, recently made in the Scarsdale schools, the Western is the favorite form of film entertainment for the majority of elementary school pupils. Next in popularity came musicals, which scored 151 votes as compared with 256 votes for Westerns, and third in line were comedies. Historical films were fourth and straight drama fifth.

In Junior High Schools, greater maturity of taste was evident and dramatic films ranked an easy first, with musicals in second place and historical films third. Comedies ranked fourth and Westerns dropped to fifth place.

A similar variation in motion picture tastes, attributable without doubt to age range, was noted with respect to shorts. Among elementary school pupils cartoons topped all other short films by a wide margin. Junior High School pupils, however, cast only 82 votes for this form of entertainment, as contrasted with 334 votes cast by elementary school pupils. In the Junior High School comics had first place, with sport films second, cartoons third, and educational and travel films trailing far behind the others. In the elementary schools the order was cartoons, sports, comics and educational films, with travelogues last.

Members of the Scarsdale Motion Picture Committee, who conducted the survey, will use this data with regard to juvenile tastes and inclinations not only in the planning of suitable children's programs, but also in studying how to increase the interest of the boys and girls in travel and educational films.

New District Chairman Frames Ingenious Plan

An extension bureau for the systematic circulation of motion picture exhibits on outstanding films to all parts of her territory is one of many ingenious plans which are being formulated by Miss Maude B. Skinner of Cherokee, Kansas, chairman of the Department of Motion Pictures of the Third District of the Kansas Federation of Women's Clubs, for the stimulation of motion picture appreciation in clubs under her jurisdiction.

As a preliminary Miss Skinner has written motion picture managers throughout the territory telling them of the exhibits already available.

SELECTED FILM READING OF THE CURRENT MONTH

For Those Who Are Interested in Stars

COLLIER'S, February 20, *Double Star*, by Kyle Crichton—the story of Dick Powell and Joan Blondell.

Collier's, February 27, *Triple Hysterics*, by Frank Condon—sidelights on the amazing antics of the Ritz Brothers.

Stage, March, *Laughing Stock Common and Preferred*, by Teet Carle—how the Marx Brothers, other mad comedians, evolve their gags.

The American Girl, March, *In Step With the Times*, by Latrobe Carroll. An inspiring story about Dorothy Arzner, Hollywood's most distinguished woman director, points the way for women who would aspire in the films.

Liberty, February 27, *Will Sonja Henie Change American Styles in Beauty?* by Adela Rogers St. John—a well-known Hollywood writer pays tribute to the naturalness and charm of the blond daughter of the Vikings who has taken America by storm.

For the Scientifically Minded

Commentator, March, *The Truth About Television*, by Alton Cook.

For the Would-Be Scenarist

The Editor, January, *The Screen Angle*, by Ruby Archer Gray—advice to writers with an eye on the Hollywood market.

For Those Who Thirst for Information

Saturday Evening Post, March 6, *Magic Lantern*, by Grover Jones—another in an interesting series on Hollywood experiences and personalities.

Scribner's, March, *Hollywood Takes Over the Theatre*, by Arthur Hopkins—a history of the amazing coup whereby while Broadway impresarios slept a handful of apparently untrained men captured the amusement business of the country.

Theatre Arts Monthly, March, *Theatre on Film*, by Jay Leyda—the Modern Art Film Library demonstrates how great acting has been captured by the films.

Delineator, March, 40 *Years A-Growin'* by Eliot Ramsey—more about epochal films of the past, now available through the Modern Art Film Library.

New Books on Films

Decency in Motion Pictures, by Martin Quigley, published by Macmillan—a history of the operation of the Production Code.

Enjoyment of Laughter, by Max Eastman, published by Simon and Schuster. Comedians of radio, stage and screen 'fess up as to how they get their effects.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman.

A recent study of methods used in character education throughout the country confirms the wisdom of the plan advocated by this column of using current films as discussion material. The survey was conducted by the writer as a part of the WPA project, Research in Universities, supervised by the Office of Education, Department of the Interior.

The findings indicate clearly an overwhelming first choice by schools, churches, religious organizations, settlements, and such other agencies as adult forums and CCC camps, of *discussion* as the most important and favorite method of character education. While probation officers listed counselling first, the discussion method was a very close second.

With this expert testimony from selected leaders throughout the country, we can with renewed confidence emphasize the importance of discussion in preparing individuals not only to get the most and the best out of motion pictures, but also to fit them most specifically to meet the complex and difficult problems of everyday life.

It is hoped that these short reviews may be stimulating to parents, teachers, and leaders in the use of motion pictures for the discussion of life situations and for guidance in abundant living.

THE GREAT O'MALLEY
(*Warner Bros.*)

The theme of this picture is different. It is a plea for peace officers—"men whose business it is to protect the law-abiding citizen from the crooks." The chief criticizes the meticulousness of O'Malley, "You need heart, O'Malley. You need something in your veins beside city ordinances."

One is reminded of Jesus' attitude when an adulteress was brought before him. He turned to the crowd and said "Let him who is without sin cast the first stone." To her he said "Go and sin no more."

Someone has said that 100% of the adult population are law breakers. This does not mean that all are vicious or even mean, but they carelessly or without knowledge violate some law or ordinance. The process of enforcement is not persecution but

(*Continued on Page* 6)

AVAILABLE MOTION PICTURE EXHIBITS

Suitable for display in libraries, class rooms, assembly halls ***Romeo and Juliet, Anthony Adverse, The Plainsman, Maid of Salem, The Good Earth and A Star Is Born.***

ALSO

The Making of a Screen Cartoon—from the Paul Terry Studios.

For information as to how to obtain these address Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York, N. Y.

What's Next In Hollywood?

(*Continued from Page* 2)

look at something besides stars: here's a glimpse of the kind of thing a property man has to do. He has to find—and be quick about it—a one-legged centipede, a hula skirt complete with straw coat and vest, slot machines that pay off, a family of odorless skunks, parasols and walking sticks for midgets. Is there anything he can't supply? Mr. Lander says he has exclusive knowledge of where to find the only soap bubble blowing chimpanzee in the country.

Exhibit Shows How Animated Cartoons Are Made

(*Continued from Page* 1)

and split seconds and a time chart made. The synchronization of music and sounds is then completely worked out before the animating of the drawings actually starts.

An interesting panel depicts some of the ingenious devices by which sound effects are obtained. Noteworthy among them is the bucket from which runs a rosin string, attached to a drumhead. By this simple means a lion's roar is reproduced with extraordinary fidelity. Similarly primitive instruments produce other equally startling sound effects.

One of the panels shows a panorama of a city street down which fire engines will dash, manned by Kiko, the Kangaroo. This panorama, the exhibit explains, will be moved before the camera from one side to the other, while the characters, drawn on celluloid sheets, their outlines filled in with opaque paint or ink, will be placed before the camera and photographed in front of this moving background. Thousands of drawings, it is stated, must be made for a picture that runs between five and ten minutes.

STUDY AND DISCUSSION GUIDES

Study or group discussion guides have been produced for the following feature pictures: **Alice in Wonderland, Anna Karenina, Anne of Green Gables, Anthony Adverse, As You Like It, Charge of the Light Brigade, Cleopatra, The Crusades, Daniel Boone, David Copperfield, Dog of Flanders, Emperor Jones, Fang and Claw, Give Us This Night, The Good Earth, Great Expectations, Green Pastures, In His Steps, Last Days of Pompeii, Last of the Mohicans, Les Miserables, Little Lord Fauntleroy, Little Minister, Little Women, Maid of Salem, Mary of Scotland, A Midsummer Night's Dream, Mutiny on the Bounty, Nine Days a Queen, The Perfect Tribute, Peter Ibbetson, The Plough and the Stars, Prisoner of Shark Island, Quality Street, Romeo and Juliet, Scrooge, Sequoia, Servant of the People, Seven Keys to Baldpate, A Tale of Two Cities, Things to Come, The Three Musketeers, Treasure Island, Winterset.**

Behind The Scenes In Studioland

(*Continued from Page* 4)

as he is growing old, "Pebble" is to be found grazing peacefully on a ranch, dreaming of the old gallops and looking forward to his apples.

* * *

Headed for possible stardom this coming year we predict: Frances Farmer for her fine performance in *Come and Get It* and because of her intensity, intelligence and ambition; Deanna Durbin, the little girl of radio success, who was such a surprise in *Three Smart Girls*, who brings natural and genuine talent and a remarkable voice as assets; Nova Pilbeam, the little English girl who gave such a fine performance in *Nine Days a Queen*, if and when she comes to Hollywood; and Sonja Henie, world champion ice skater, who swirled her way to the cinema heights in *One In A Million*.

* * *

Omar Kiam, world famous fashion expert, has been designing costumes at Selznick International for some time and yet that name still comes as a shock to some. Just now he is at work on the new color picture, *A Star Is Born*, in which Janet Gaynor appears as a little extra girl who makes good. Recently Mr. Kiam was expecting a call from a friend who lives at Hollywood's Garden of Allah Apartments. A new girl was on the studio switchboard when the call came. She knew of only one Kiam, the writer of the "Rubaiyat," and was therefore a bit nonplussed when a voice asked for "Mr. Omar Kiam." She followed her routine, however, and asked "Who's calling?"—only to receive the answer "The Garden of Allah."

A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

To recommend or not to recommend — that constituted the nucleus of discussion at the last meeting of the East Coast Preview Committee, and a lively discussion it was!

It all rose out of a misconception on the part of some visitors and a few members of the committee to the effect that *Selected Motion Pictures*, the joint publication of the East and West Coast Preview groups, is a list of recommended films.

Members of our hard working and able Editorial Committee were challenged to tell why they "recommended" pictures, when in some instances the text of the review implied some criticism of the film.

To this question the Committee replied that *Selected Motion Pictures*, as a matter-of-fact, does not constitute a recommended list at all. What *Selected Motion Pictures* aims to do is to offer interested film-goers, and particularly parents, a guide as to the suggested audience classification of the films they are likely to see. If a film is listed for a mature audience and the father and mother ignore the audience classification and take a seven-year-old child to see it, they have only themselves to thank if the child emerges from the ordeal jumpy and nervous and goes home to a far from dreamless sleep.

The real objective of most of the effort that has been made on behalf of raising standards of film production in recent years on the part of the producers, the public relations groups and the civic groups is to make it possible for young people to see the type of films which are especially well adapted to their tastes and years. I think there is uniform agreement in this country that visual influence is so powerful that all films should be wholesome and ethically sound, but no student of the problem wants to hamper the producers in their efforts by attempting to prevent their making pictures which, by their maturity of theme, their artistry, their profound yet tactful handling of social problems, have primary appeal to the mature mind.

Classified List is the Proper Answer

The classified list is the answer to a proper selection of film menus. The East and West Coast Preview Committees do not recommend; they interpret and classify. If the film enthusiast who uses the pamphlet for a guide is shrewd in his analysis of the reviews he will not have to ask whether the picture is recommended or not. The respective preview committees on both coasts are frank and fair in their judgments.

To ask that a list be published consisting of "recommended" or "non-recommended" films is to seek to escape from individual responsibility for analysis and choice. Also it is not the policy of the preview committee to recommend or condemn. The committee analyzes evaluations as a guide and releases these in advance of theatre release of pictures. That is its task.

Best Films Conspicuously Wholesome

Apropos of wholesomeness in films, there is much which will find favor with public relations groups in the choice made by the Academy of Motion Picture Arts and Sciences of the Ten Best Pictures of the year. Included among them are none to which even the most captious can take exception and several which ought to be enthusiastically welcomed because they have marked enormous strides in the development of motion pictures as an art and as a factor in social development: *Romeo and Juliet, Anthony Adverse, A Tale of Two Cities*, on the former score; *Dodsworth, The Story of Louis Pasteur*, and others on the latter.

Also Choose Wholesome Stars

That a parallel standard of wholesomeness prevails in the public's choice of motion picture stars is evidenced by the public reaction towards individual players during 1936. Shirley Temple still holds first place in the hearts of American film-goers; Clark Gable is second, Fred Astaire and Ginger Rogers, third. Gary Cooper, of *Mr. Deeds Goes to Town* fame, emerges this year into the ranks of most popular players, as does Robert Taylor, so recently featured with Greta Garbo in *Camille*. Joe E. Brown, Young America's favorite, is in fifth place and Dick Powell sixth; Joan Crawford and Claudette Colbert, respectively, seventh and eighth, while Jeanette MacDonald, a comparative new-comer to the films, takes ninth place in film popularity. Not much need to worry about America's tastes while stars of this calibre are its favorite players.

There is much talk always about the proportion of family films produced. I was very much interested, therefore, to observe in two recent issues of the motion picture guide published by the Staten Island, New York, Better Films Council, that during a four weeks period sixty-three family films were played in Island Theatres—this out of a total of 123 offerings. Whether it is a tribute to the efficiency of the Staten Island Better Films Council in making its taste for family films known to local theatre managers so that they book a preponderance of them, or whether it is an index of the large proportion of

(*Continued on Page* 8)

Lessons From The Movies

(*Continued from Page* 5)

education, for back of practically all such laws there are sound reasons, or were at the time of enactment. Obsolete laws should be repealed.

O'Malley learned to love people and when that change took place his whole enforcement policy was reformed. Love changes one's whole outlook. Given a chance it would remake the world.

THE LAST OF MRS. CHEYNEY
(*MGM*)

This picture raises a number of questions, very close to the lives of many people. Here are a few of them:

What help is there for one who has a longing for adventure and thrills, but whose circumstances seem to preclude their realization? A psychologist has said: "One of the most pressing problems today is providing people with proper thrills." Mrs. Cheyney's search for adventure turned out happily, but such a culmination of crime is as one in a million.

Is one's condemnation of another's wrong frequently in direct proportion to his own guilt? Almost unconsciously we are prone to seek respectability for ourselves by bitter denunciations of others who have strayed from the straight and narrow paths.

How are people's ethical codes built up? How different these are even among people of the same class. Lord Dilling wouldn't steal, but Mrs. Cheyney, the thief, would rather spend five years in jail than five hours alone with him. Yet in the end they were married. Charles wouldn't forsake a pal, but he would make his living as a robber. How can one build up an inclusive ethical code?

The quest for a rich, abundant, satisfying life in which all people can share must ever be the goal of those with deep appreciation of the value of human personality.

JOHN MEADE'S WOMAN
(*Paramount*)

How silly spite becomes! John Meade, to get even with a snobbish socialite, became engaged to her, jilted her at the church on their wedding day and married a poverty-stricken girl from the country. It's strange what a man will do to cater to a false sense of ego.

Teddy, the wife from the country, went back to her home to fight for her class against those who would dispossess them, personified in John Meade.

Meade's record was that of an exploiter. He had cut the forests and refused to replant. He tried to take advantage of the farmers who had lost everything but the land in drought and dust storm. He insisted on aid from the Governor, but the Governor had no sympathy for him, saying:

"You've taken our trees. Those trees are the masts of your

(*Continued on Page* 7)

"MOTHER CAREY'S CHICKENS"

An understanding mother helps her boys and girls find happiness within the family circle.

Successful Home Life
Portrayed in These Books in the
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"THERE'S NO PLACE LIKE HOME"

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Plays

The Goose Hangs High, by *Beach*
Ah, Wilderness, by *O'Neill*
You and I, by *Barry*

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Home and Family, by *Jordan*
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Research Exhibits Continue To Be Greeted With Enthusiasm

Enthusiasm for the research exhibits continues to mount. Culled are these extracts from letters about them:

Writes the assistant librarian of the Bulkley High School, Hartford, Connecticut, Miss Elizabeth Ebersold: "Arrived back from Christmas vacation Monday morning and found another grand Christmas present awaiting us—the *Plainsman* exhibit.

"The children and faculty have enjoyed it immensely. It is creating a special interest, as the movie is appearing at the Allyn Theatre this week. Several of the students have been unable to see the film as it is playing to capacity audiences.

"*The Dial*, the literary magazine of the school, hopes to have an article about the exhibit in the movie section. Several of the teachers are planning work in connection with it and the faculty is most enthusiastic in its praise."

From Belmont, Mass.

From Verna B. Ames of the Belmont, Massachusetts, High School, comes this comment: "The exhibit was placed in the corner of our English class in a very attractive set-up. As I stated in a previous letter, teaching English in this manner makes it very much more vital.

"For future reference we are making books out of the exhibit by punching holes on the edge of the cardboards and attaching the sets together. They are then placed in the school library where pupils may enjoy them during the library period."

In Ashtabula, Ohio

"When the exhibit arrived I called Mr. Brown, our local theatre manager, and he insisted upon supplying mounts for the display even to furnishing the necessary ball of string!" writes the reference librarian of the Ashtabula, Ohio, Public Library. "Members of the staff were privileged to have a preview of it and my enthusiasm over-shadowed theirs by only a slight margin. Our janitor and page could scarcely help me hang the cards, they were so interested in each one I handed them."

"After the exhibit, there was a noticeable call for library material concerning Custer, Buffalo Bill, etc.", writes Miss Theresa L. Wilson, headmistress of St. Johns School, Mountain Lakes, New Jersey, who had the privilege of displaying the *Plainsman* exhibit to her students. Children from the fourth to the eighth grades, accompanied by their teacher, and students of the upper school and all the members of the faculty studied the exhibits carefully while they were in place in the exhibit room, Miss Wilson advised.

Among the Junior High and upper school students group after group returned a second and sometimes a third time to study the details of the exhibit more carefully. In the upper school interest in the research problems in connection with making pictures was stimulated and there was much lively discussion of research technique.

As a result when the film was locally shown practically every pupil above the fifth grade attended and 25 members of the faculty as well.

Used in Hi-Y Clubs

James E. Hardy, director of the Boys' Division of the Young Men's Christian Association of Quincy, Massachusetts, writes: "I have used the exhibit with three of my ten Hi-Y Clubs. Also, I am planning to loan it and future exhibits to the High Schools of Quincy and Braintree so that they can be on display for a week in each school. In addition the exhibit is being displayed in our Association building in conjunction with our Open House. Every librarian that I have contacted has been most eager to have the exhibits for display."

"FIRE OVER ENGLAND"

Romance and deeds of daring when the Spanish Armada threatened England.

Some Books You Will Enjoy
Suggested by the
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IN THE DAYS OF ELIZABETH

Fire Over England, by *Mason*
The Fourth Queen, by *Paterson*
Hounds of God, by *Sabatini*
Westward Ho! by *Kingsley*

"THE INVINCIBLE ARMADA"

The Spanish Armada, by *Rea*
Open War, in "Elizabethan Seamen," by *Bell*
Defeat of the Spanish Armada, in "Decisive Battles of the World," by *Creasy*
Elizabethan Sea-Dogs, by *Wood*

ELIZABETH AND PHILIP OF SPAIN

King, Queen, Jack, by *Waldman*
Queen Elizabeth, by *Neale*
Philip II of Spain, by *Loth*

Printed through the
courtesy of the

....
(Name of Theatre)
Presenting
"FIRE OVER ENGLAND"

Films For Pupil And For Teacher

(*Continued from Page* 4)

Moore's new picture could easily have made this error, but it did not. In *When You're in Love* she is presented as a woman rather than as a singer. It is her love for a charming, impractical artist that makes the story. The music, exceptionally good, is woven into the fabric in satisfactorily motivated fashion and becomes part of the story.

On the other hand, we resent a play in which suspense is built up and the outcome left in doubt. We want to know the how and why of the solution. It must not be the result of a coincidence; certainly not after the climax.

Lessons From The Movies

(*Continued from Page* 6)

swanky yachts. Those trees are the pulp on which you figure your profits. Those trees are everywhere but where they belong—back on our slopes catching the rain. Without trees the rain slid off the land like water off a window pane. That nourishment God meant for the soil. Without it the soil became dust. You'd like to think that drought and dust are acts of God, but they're not. They're man-made catastrophes!"

Face to face with drought and dust, John Meade repented. He asked Teddy what he could do. She told him, no doubt, when he recovered, but the big problem presented in those final scenes has not been solved. What would you have told John Meade to do?

THE OUTCAST
(*Paramount*)

One who jumps at conclusions without all the facts may have the assurance of strong emotion, but lacks the essential basis of sound judgment.

Margaret's sister-in-law was dead. How easy to blame the attending physician! But she soon discovered that she also could be the victim of an emotionally unstable individual and of an irrational mob.

Men and women are cursed continually by a spirit of prejudice and intolerance, and the ones persecuted suffer bitterly from this terrible character defect. Many pictures plead eloquently for justice and tolerance.

"Pastures" Stills Figure In Church Exhibit

Motion pictures developed a new usefulness when stills of *Green Pastures* were used as one of the most important phases of an exhibit on "The Negro Today," which is to be circulated about the country as a part of the race relations study inaugurated this year by the Girls' Friendly Society of the Protestant Episcopal Church. Missionary efforts for the year will be confined primarily to the negro race and the exhibit was evolved in consequence. Representatives of the society commended highly both the beauty and the spiritual content of the *Green Pastures* stills.

Movie Classes Give A Public Demonstration

WITH a program that included oral reviews on books made into films, picture previews, several skits featuring various phases of motion picture production, and brisk responses to a thorough-going movie catechism, the 55 youthful members of motion picture appreciation classes organized about a year ago by Mrs. Fred P. Luther of Kingston, New York, on January 25 gave a public demonstration of their activities.

Mayor Conrad J. Heiselman, Mrs. Claire J. Hoyt of Walden, president of the New York State Federation of Women's Clubs, and other distinguished guests were in attendance.

Summarize Winning Essays

A feature of the program was the presentation of a summary of three prize-winning essays on "The History of Motion Pictures from 1840 to the Era of Sound" which had brought to the fortunate authors a trip to New York. Miss Helen Barton, one of the winning essayists, presented the summary and also introduced her co-winners, Dorothy Webster and Kathleen Pfeiffer.

Book reviews were presented on *Ramona, Good Earth* and *Call of the Wild*, and film reviews of *As You Like It, Beloved Enemy, God's Country and the Woman, College Holiday, That Girl from Paris* and *Camille*.

Mrs. Luther conducted the catechism, in the course of which members of the group gave evidence that they knew a great deal about motion picture production.

A skit proving that, testimony to the contrary notwithstanding, producers occasionally do accept scenarios from unknown writers, was presented by a cast consisting of Richard Pfeiffer, as one of the Warner Brothers; Billy Wood as an aspiring scenario writer, and Helen Lowe as the helpful telephone operator. Had any motion picture director been present he would have obtained illuminating sidelights on his own qualifications and drawbacks through the presentation of a symposium by feminine members of the classes on "What We Girls Think of Directors."

Talks by Mrs. Jeannette W. Emrich of the office of the Motion Picture Producers and Distributors of America, by Mrs. Hoyt and by Mayor Heiselman constituted the adult program.

Change In Title

Film-goers who have been anticipating with eagerness the premiere of *Michael Strogoff* in their home cities will watch in vain for announcement of the film under that title. On the very eve of release the photoplay version of the Jules Verne classic was retitled. It will be billed as *The Soldier and the Lady*.

Libraries Accord Generous Space To Film Exhibits

A snapshot of the display lobby in the Superior, Wisconsin, Public Library, showing the "Plainsman" exhibit placed where no one entering the Library can fail to see it.

Motion Pictures Are Wanted For Colombia

A plan for introducing motion pictures into parish houses in remote section of Colombia where there are no motion picture theatres is one of the latest projects reported for extending still further the influence of the modern film. Author of the plan is no less a personage than the Archbishop of Colombia, who writes from Bogota to that staunch group of film reviewers, the Motion Picture Department of the International Federation of Catholic Alumnae, for suggestions as to the most practical method of securing films.

"Charge" Recommended To Pupils In Dallas

A valuable adjunct to the work of the classes in English history and the drama *The Charge of the Light Brigade* was discovered to be when it played recently in Dallas, Texas. So impressed was the local high school superintendent with the value of the film that he addressed a letter to teachers and students throughout the school system emphasizing its worth. A lowered admission charge was granted to interested school groups, with the superintendent's letter serviing as an identification coupon.

A Clubwoman Chats On Family Films

(*Continued from Page* 6)

family films made today, it is, in either event, significant.

While we are writing of family films it may be appropriate to note that the last issue of *Selected Motion Pictures* includes reviews of thirty-six feature films, of which fifteen are listed for family audiences—nearly fifty per cent of the current month's output. This indicates an effective answer to the people who claim that they "can't find family pictures for the week-end programs." Certainly fifteen feature films a month would seem plenty for the average child to see.

Family Films of the Month

This month has brought several really important additions to the ranks of family films. One of them is the celluloid version of Booth Tarkington's *Clarence*, produced by Paramount, a film which has the same salty savor of mid-west humor that attaches to the play from which it is named. Another is *On the Avenue*, 20th Century-Fox, which brings us not only some extraordinarily fine Irving Berlin music but also the Ritz Brothers with their comedy antics. A third is *Wings of the Morning*, also 20th Century-Fox, primarily important because it brings to the younger generation, who may not have seen him in person, the mellow voice and engaging personality of John MacCormack, already so beloved by their fathers and mothers through his many concert engagements.

A fourth family film is *Beloved Vagabond*, a Columbia production, dramatized from W. J. Locke's novel of the same name, which would profit young people by reason of its literary content alone. No, we have not forgotten that no monthly quota of films is considered complete without its Western. *Borderland*, Paramount, is this month's contribution. In it, another exciting episode is added to the popular Hopalong Cassidy series.

Other Classes Consult The Film Group

WHEN the girls' motion picture club in the Anderson, South Carolina, High School, decided to study the motion picture as an art, it intended to do so primarily for the education and delectation of the members. Quite to the surprise of the group it has acted as first aid for the teachers of many other subjects in the curriculum.

Mrs. A. G. Barton, sponsor of the club, reports that literature and history teachers and students in both classes come frequently to the motion picture club for help in historic settings and suggestions as to character portrayal.

So much interest has motion picture study aroused that the small group which constitutes the club membership was asked to present a program to the entire student body, consisting of 600 girls and 25 teachers.

One of the net results of work with the motion picture club, is, according to Mrs. Barton, that the students "diligently select the best pictures in choosing their movie fare."

Addresses Letters To City's Opinion Makers

To the "Opinion Makers of the Community," Mrs. Charles W. Swift, president of the Elmira Community Motion Picture Council, appropriately addressed letters urging attendance at *Romeo and Juliet* when that film played in her city.

Hundreds of people whose standing and influence made them factors in shaping public opinion were on the selected mailing lists to which Mrs. Swift sent these letters. A reserved seat application to check the performance for which tickets were desired accompanied each letter. The film played Elmira for four performances and a gratifyingly large attendance resulted from Mrs. Swift's efforts.

Mrs. Swift is not only president of the Elmira Council but also District Chairman of the Sixth District of the New York State Federation of Women's Clubs and has done very effective work in stimulating appreciation of fine films.

Films Reviewed In This Issue

Beloved Vagabond, page 8; *Borderland*, page 8; *Clarence*, page 8; *The Devil's Playground*, page 4; *The Great O'Malley*, page 5; *John Meade's Woman*, page 6; *The Last of Mrs. Cheyney*, page 6; *Lost Horizon*, page 4; *The Man Who Found Himself*, page 4; *On the Avenue*, page 8; *The Outcast*, page 7; *When You're in Love*, page 4; *Wings of the Morning*, page 8.

PRINTED IN U.S.A.

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

Comment on Current
Films by Teachers,
Educators, Community Leaders

Vol. 3 APRIL 15, 1937 No. 8

OCT -9 1937
PERIODICAL DIVISION

Mark Twain's Classic Comes To The Screen And In Exhibit Form To School, Library And Bookseller

THE PRINCE AND THE PAUPER
A WARNER BROS PRODUCTION

No caption is needed to explain this panel showing the introduction of the Prince to the Pauper.

BY A HAPPY coincidence Warner Brothers' picturization of Mark Twain's *The Prince and the Pauper* finds its way to the screen at the moment when England is preparing for the ceremonies which will place upon the head of a new monarch the crown of his ancestors. Likewise it makes its appearance when one of the best known of American newspapers, the *New York Herald-Tribune*, is sponsoring a Children's Book Festival to encourage good reading habits on the part of the younger generation.

Will Have Two Exhibits

The result is that there will be not one *Prince and Pauper* exhibit, but two. The first, like its predecessors on *The Plainsman, Maid of Salem* and *The Good Earth,* is designed primarily for use in classrooms and libraries. The other is intended for bookstores.

Wherever the *Herald-Tribune*

(*Continued on Page* 5)

Rhymsters In Ohio Try Hand At Limericks

A SERIES of gay limericks with missing last lines is the latest device employed by the Toledo, Ohio, Motion Picture Council to interest the theatre-going public in what it conceives to be a noteworthy film—in this instance, Paramount's *Maid of Salem.*

If you are not a Toledoan you probably cannot qualify for the prizes of $10, $5 and various sets of free theatre tickets which have been offered to the best rhymsters, but you will surely get a lot of fun out of trying to complete the limericks. Here they are:

Though no one today is afraid
To say "a bewitching young maid,"
When Salem was young
That phrase on your tongue
__________.

A young cavalier, Fred MacMurray
Came to Salem one day in hurry;
From Virginia he fled
With a price on his head
__________.

In Old Salem Town it was thought
A sin to perform the gavotte
But Fred and Claudette
Were inclined to forget
__________.

Young maidens of Old Salem Town
Were wont to dress only in brown;
And when they wore laces
In church, all the faces
__________.

In a subsequent issue of *The Motion Picture and the Family* will be published some of Toledo's prize-winning limericks. Check yours against them and see if they are equally good.

Make Use Of Film To Hire A Pastor

Cropping out among the month's oddities is this story of the novel use of a film made by the First Baptist Church of Fremont, Nebraska.

Faced with the necessity for choosing a new pastor, the church committee inclined towards Rev. Winfield Edson of Oakland, California, who seemed to possess all the qualifications. But the parishioners did not want to engage him without seeing him — and fares from Oakland to Fremont are expensive.

An ingenious individual chanced upon this solution. "Have a motion picture of yourself and family made and sent to us," he wired.

The film was duly made and shipped to Fremont. So fine an impression did the Rev. Mr. Edson make that he was engaged forthwith.

WHAT'S NEXT IN HOLLYWOOD?

By Alice Ames Winter

DRAMA and novels cease to be artistic and cease to be gripping as entertainment when they are overloaded with moral lessons. And yet both the fiction of the book and the fiction of the stage have again and again carried to millions who would not be touched by anything "preachy" the subtle lessons of the inner meaning of things—social ethics. So *They Gave Him A Gun* is first a story, and a gripping story. Behind the story is the theme—how war teaches the power for evil that lies in a gun.

A poor little coward of a man, weak and shabby, is drafted. His sergeant tries to make a man of him. But after the war and the breaking down of inhibitions, the lesson stays and he becomes a gangster. It's easy to be brave behind a gun and easy to earn a living from an unarmed community. The love story, the dignity and ideals of another type of common man (a circus barker in this case), help to work out the plot, which is a complicated one, with plenty in it besides war.

Spencer Tracy, whose steady upward march as an actor of unusual ability we have watched in *San Francisco, Fury* and *Captains Courageous,* is the sergeant who represents the better kind. Gladys George, who flashed into screen success in that notable picture, *Valiant Is the Word for Carrie,* is the nurse, loved by both men and torn between her love for one and her pity for the other. Franchot Tone, whom we know as a polished, well-dressed person, sheds his usual polished self and plays the weakling.

Metro-Goldwyn-Mayer has had a great time making the picture, with its great variety of scenes. First of all, there is the circus ground, with that assortment of patient and placid animals that Hollywood keeps in stock for all occasions—elephants, water buffalo, zebras, camels and llamas, leopards and lions and monkeys. (When all this outfit was set up near La Jolla, no wonder the native population sat up and took notice.) Then there is a recruiting camp. There is war-torn France, with a reviving of the actual equipment of 1917 and there are a multitude of scenes in the United States. Technical advisors from the army stepped in to help out. Not least in interest is the music, since Sigmund Romberg wrote his first dramatic score when he composed the "under score" for *They Gave Him A Gun.*

Of course, two of the things that hold motion picture production in California are, first, the great number of out-of-door days, and second, the vast variety of scenery—sea, fertile valleys, desert, mountains, rocky defiles, placid orchards. But in addition to nature's preferences, it is necessary to use homes and yachts and country clubs and every variety of man-civilized background. The Assistance League is one of the great Hollywood institutions, an organization of some six hundred women, all connected with the films, which carries on family welfare work in connection with Hollywood, runs a day nursery, a girls' club, a

(*Continued on Page* 4)

FILMS FOR THE PUPIL AND TEACHER

By Sarah McLean Mullen

Head of English Department and Co-ordinator of Visual Education. Abraham Lincoln High School, Los Angeles; Author of "How to Judge Motion Pictures."

JUST as we demand sincerity as the essential quality of the persons whom we choose for our friends, so, too, do we place it among the first requisites when we select our favorite motion pictures. We like to forget ourselves in our screen entertainment and to believe in the reality of the events and the people of the play. Furthermore we object to being jarred from our absorption in the film by something obviously inconsistent, implausible, or illogical.

Producers as a rule go to great effort to have the sets, furnishings, costumes and other properties, as well as the music, correct in every detail.

Directors, also, try to guide their players to create living personalities, consistent in characterization with the type of individual, the emotional motivation, the social or geographical background and the chronological setting. Note this film, for example.

QUALITY STREET
(*RKO Radio*)

Through carefully selected backgrounds of old English gardens, ballrooms and modest lodgings furnished with real period furniture, through sympathetic interpretation of the code that governed relations between ladies and gentlemen of that day, the director has made J. M. Barrie's play into an harmonious and be-

(*Continued on Page* 6)

Use Original Scripts Spurs Movie Study

PROFESSIONAL motion picture scripts have made their appearance in the Cinema Appreciation course at Syracuse University conducted by Professor Sawyer Falk. They will be used, laboratory fashion, to aid the students in making a critical analysis of films displayed to them in the Civic University Theatre.

Viewing of the film will directly follow study of the script so that the students may see how dialogue and stage directions are transferred to the screen and may analyze the film techniques employed.

The Story of Louis Pasteur, Little Women, It Happened One Night and *Lady for a Day,* were the initial scripts obtained by the university for the course and the number will be augmented as time goes on.

Approximately 90 students are enrolled in the cinema appreciation classes, which are among the most popular the university affords. Several of them are said to have an eye on the possibility of a professional film career.

Studio Loans Equipment For Drama Class Shorts

Cooperation between the film industry and education made another advance during the past month when Sam Katzman, head of Victory Pictures, arranged to turn over his studio, technical crew and equipment to the University of Southern California during the intervals when pictures are not in production.

J. Farrell MacDonald, professor of dramatics at the University of Southern California, will make a series of shorts with his students as a part of the drama course, using the Victory equipment. A small part will be given by Victory Pictures to the student who gives the best performance in the initial short.

100% Record For Queens In Showing Of Exhibits

All high schools and libraries in the borough of Queens, New York City, display motion picture exhibits and stills, Mrs. Paul Wolfskehl, Chairman of Motion Pictures for the Second District of the New York State Federation of Women's Clubs reports. In addition many of the grammar schools show them. Tickets for recent showings of *Charge of the Light Brigade* and *As You Like It* were distributed by school principals and one school gave special credits to students attending the films.

Films Teach Young How To Say "No"

A NEW use for motion pictures—that of teaching one how to say "No" gracefully—is recommended by Ray M. Johnson, general secretary of the South Dakota Council of Religious Education, in an article in the March 20th edition of the *Epworth Herald*.

Mr. Johnson points out with truth that there are plenty of people who are ready to call attention to smoking and drinking in the films, but that equal emphasis might now and then be laid upon incidents where screen characters refuse tobacco and liquor.

Film Heroines Decline Gracefully

In several recent films, he says, heroes and heroines have with no show of priggishness declined drinks or cigarettes thereby setting an example by which young people might well profit.

One of the incidents to which he refers, from the film *Anything Goes*, shows the heroine, a star in a musical show, refusing a cigarette without embarassment with the brief but adequate explanation: "No thanks. I don't smoke." Another is a scene in *Man Hunt* in which Marguerite Churchill refuses a profferred drink smilingly with the statement "I tried one of those once, but never again." A third shows the girl playwright in *Snowed Under* quietly but firmly saying "No, thanks. You know I never drink when I've got work to do." Another is the scene in which the tribal leader in *Mutiny on the Bounty*, after a negative shake of the head, good-naturedly adds the reason for his refusal in the words: "Makes the head go 'round and 'round."

It is not so much through verbiage but through pleasant inflection and gracious manner that these incidents become an object lesson for young people, Mr. Johnson says.

Useful For Teachers Of Pre-High Pupils

Film appreciation classes are gradually finding their way from high schools down into the grammar grades.

Teachers who find that their pupils of pre-high school age are keenly interested in films and want to capitalize on their interest, will discover much that is helpful in the report of a six-weeks' experiment in teaching photoplay appreciation to just such a class, which was carried on by Clifford Bragden of the Hawken School in Cleveland, Ohio.

The report, available in mimeographed form, describes in detail the day by day work of the children and includes copies of the questionnaires used at the beginning and end of the course.

WHO'S WHO IN BETTER FILMS

Mrs. Bucknall

MUCH has been written about the public spirited men and women throughout the country who have campaigned so vigorously to raise standards of film taste. Less is known about those hundreds within the industry who with equal enthusiasm and energy have devoted themselves to the task of raising standards of film production.

Mrs. Nathalie Bucknall, head of the research department of Metro-Goldwyn-Mayer, belongs almost as much to the former group as to the latter. She is constantly in demand as a speaker for women's clubs and community organizations whose members are anxious to hear the inside story of the making of films from someone so personable, so charming and so intellectual. And those groups regard her as "belonging."

On the other hand, she is more than a bit of a czar on the studio lots, where hers is the last word as to settings, costumes, and in some instances even as to dialogue, in Metro-Goldwyn-Mayer films.

Authenticating films is Mrs. Bucknall's business, and a thorough-going job she makes of it. With a large library and a staff of highly trained assistants she works indefatigably to ferret out film anachronisms.

If in an historical film Stephen Decatur starts to make a speech that was actually made by Patrick Henry, Mrs. Bucknall detects it and out comes the offending bit of dialogue. If in some out of the way part of the world an obviously studio-made sun descends in the wrong sector of a tropical sky, Mrs. Bucknall is there to set the scenic artist right. If a dashing gallant of the '90's strolls on in a topper and boots of the vintage of the '80's — even though it is the late eighties—there are words with the costume department and the wardrobe tangle is straightened out forthwith.

Everything Must Be Accurate

Everything has to be accurate, or as near perfection as Mrs. Bucknall can make it, in any film produced by her company.

If in her childhood days anyone had predicted to Metro-Goldwyn-Mayer's research head that she would spend many of her happiest and most productive years in a busy office in filmdom's capital, she would have been mildly inclined to question his sanity. For she was born in far-away Leningrad when it was still St. Petersburgh and brought up, as a member of a distinguished Russian family, in the Imperial capital. The war not only brought reverses, but adventures as well. First as a nurse in the Russian Army, then as assistant to the engineer in charge of the Putilow ship works, later with the Battalion of Death, still later as a Secret Service agent and finally as a prisoner of war, she accumulated knowledge and experience that gave her extraordinary equipment for her later tasks in the film studios across the seas.

Her cosmopolitan background, her wide reading, her knowledge of everything she may be questioned about from the exact form of address to Their Majesties in the Russia of Imperial days to the cut of Andrew Jackson's whiskers, make her one of the most widely sought persons in Hollywood and one of filmdom's ten "leading ladies."

A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By MRS. WILLIAM DICK SPORBORG,
Chairman, East Coast Preview Committee

ONE of the most encouraging factors, I believe, in the whole movement for peace is the great interest peace leaders and the rank and file alike are evidencing in the various media which might tend to promote international concord.

Symposium on Peace

It was, therefore, very natural that this topic should eventually find its way into the deliberations of the East Coast Preview Committee. Convinced that the films offer one of the finest potential agencies for the promotion of peace ideals, Miss Frances Grant, Chairman of our Foreign Films Committee, presented a symposium on "The Screen as a Messenger of World Peace" at our final East Coast Preview Committee meeting of the season.

There were varying points of view, as was to have been anticipated, but the whole discussion was stimulating, invigorating and enjoyable, whether one chanced to agree in entirety with the speaker of the moment or not.

(*Continued on Page 5*)

Shakespeare Goes Big In Terre Haute

IN few high schools in the country has more student enthusiasm been awakened by the motion picture performance of *Romeo and Juliet* than in the Wiley High School in Terre Haute, Indiana. Members of the faculty seized upon the coming of the film as the occasion to encourage extra-curricular Shakespearian reading.

Read Shakespeare Outside

Since *Romeo and Juliet* is not on the regular schedule the English classes were encouraged to read it outside the school. Lamb's prose tale of the play was also read and discussed in several of the classes and the historical background, costuming and the revels of the day furnished interesting topics for study and informal discussion.

The *Romeo and Juliet* exhibit was placed in the lower main hall of the school where thousands of students were able to see the pictures daily for several days before the film arrived. Eddie Gregson, mechanically minded student, constructed a miniature model of the famous balcony which was authentic to the minutest detail, and Elsie Mae Nicholson painted it and also designed figures of Romeo and Juliet to be placed in the setting. This model, with colored, framed pictures of Shakespeare's home and Ann Hathaway's cottage, was placed in the lower hall as a further means of attracting attention to and stimulating attendance at the film.

Teachers report a resultant wave of Shakespeare enthusiasm.

Librarians, Take Note Of This Suggestion

"We are overcrowded in this library and it was a puzzle, at first, to know what to do with the exhibits," writes Miss Helen E. Hale of the Plattsburgh, New York, Library, concerning the recently issued panels on *The Plainsman* and *Maid of Salem*.

"This is what we finally settled upon. Sheets of heavy cardboard, as near the size of the panels as possible, were obtained from the printer and the panels were fastened with wire staples to the sheets of cardboard. Several holes were punched along the left side of each page and then all were laced together with heavy cord, thus forming a book which was placed across the end of a table.

"The *Plattsburgh Daily Press* had an article mentioning *The Plainsman* and giving part of the list of books displayed with it. For *The Maid of Salem* it had a most excellent editorial which mentioned some of the better pictures that have been shown here and referred to the fact that the *Maid of Salem* panels could be seen in the library."

AVAILABLE MOTION PICTURE EXHIBITS

Suitable for display in libraries, classrooms, assembly halls: *Romeo and Juliet, Anthony Adverse, The Plainsman, Maid of Salem, The Good Earth, A Star Is Born, The Prince and the Pauper.*

ALSO

The Making of a Screen Cartoon—from the Paul Terry Studios.

For information as to how to obtain these address Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York, N. Y.

What's Next In Hollywood?

(*Continued from Page 2*)

woman's exchange. Part of the way in which it earns its income is by acting as an agency for the studios in securing permission to use homes, palaces, yachts. The studio pays a rental for the privilege of using these places as backgrounds, the League takes one half the fee and the other half goes to the favorite charity of the owners. Last year two thousand such locations were secured by the League—churches, parks, yachts, polo fields, race tracks, beach clubs, dude ranches, skyscrapers and residences. For example, in the coming *A Star Is Born*, Fredric March presents his wife with a magnificent residence (a lovely Technicolor residence). It would have cost Selznick Productions a large sum to have made an adequate "set." As it was, a wealthy Beverly Hills family was rather pleased than otherwise to rent its house and grounds.

Two years ago, studios were looking askance at biographies. They sounded high-brow. When such pictures as *The Story of Louis Pasteur* and *White Angel* came out, with their immense success, there came a deepening realization that actual lives are, after all, when dramatically seen, the very substance of drama, the reality of drama. So now we are promised a series of outstanding biographies on the screen—and into the making of them is going that painstaking yet affectionate research that will make the great live again: Houdini, the magician; Cortez, the explorer; Bernhardt, the actress; da Vinci, the artist; Maximilian, the tragic emperor of Mexico; Benedict Arnold, American symbol of treason; Madame Curie, greatest of woman scientists. And the life of each of these is a story.

Films Currently Reviewed

Bill Cracks Down, page 6; *Captains Courageous*, page 6; *A Family Affair*, page 6; *The Good Earth*, page 4; *Maytime*, pages 6 and 7; *Quality Street*, pages 2, 6 and 8; *Seventh Heaven*, pages 6 and 7; *Time Out for Romance*, page 6.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., *Dean of Boston University Graduate School, Chairman.*

I HEARD recently of a Young People's Society that used a motion picture each week as the basis for its Sunday evening study and discussion. A committee selected the picture one week in advance and asked the members of the group to see it. While there were frequent references to entertainment, artistic and dramatic qualities, the discussion always centered in practical problems which were inherent in or suggested by the picture.

The values of such a program as this are apparent. It taught the group to think about the important issues in life, it trained them in group procedures, it developed appreciation of the best in motion pictures and it suggested that all of one's experiences can be used for personal development and more fruitful service to society.

It happened that this Young People's Society was in a large city where the motion picture offerings were numerous. In a smaller community where there is perhaps only one theatre, this type of program would be limited to those Sundays when a suitable picture for discussion was scheduled during the preceding week.

A Young People's Society that neglects motion pictures as a source of significant program topics for its meetings is failing in some degree to integrate its program with the life and interests of its members.

THE GOOD EARTH
(*MGM*)

Man's struggle to wrest from the soil a livelihood is an old, old story in which Nature's moods play havoc with the destinies of people dependent on her beneficence. One who does not plan against the hazards of drought pays heavy penalties. Wang discovered this in China and we Americans have suffered severely because we have not profited by past experiences.

This masterpiece of film art leaves indelible impressions. Three stand out in my mind. First, the riot in Southern China, with its vivid portrayal of the madness of crowds in a revolution. The apparent disregard for the rights of property and sacredness of personality fills one with dread and gives one a vivid picture of social disaster which no one wishes to see repeated in reality.

A second spectacular scene was that of the plague of locusts that swarmed over the hills and left destruction in its wake. Wang,

(*Continued on Page 7*)

HOLLYWOOD LEXICON

1. Camera Jargon

HOLLYWOOD not only lives in a world of its own, but it speaks a language all its own. And Heaven help the man or woman who tries to talk to technicians on the studio lots without having mastered the jargon. His embarassment is like that of the average, middle class American trying to grasp the intricacies of a French menu with a gesticulating French waiter standing by.

As most of our readers will probably, at one time or another, pay a visit to Hollywood, with the laudable intention of saving them this embarassment, we plan to present each month descriptions of a few Hollywood terms.

There is no branch of studio technique that has a more sharply defined language than photography. In Hollywood a cameraman never takes a picture. He "shoots a scene." A "shot" is one separate visual image the length of which is governed by the number of frames of film as determined in the editing.

"Long shots," "medium shots" and "close-ups" are used to obtain far-off views, intermediate scenes or shots in which the player's face fills one entire frame. The latter device, familiar to every picture-goer, is commonly used to emphasize emotion.

The movement of the camera is an important factor in picture making. The trolley contrivance upon which it is mounted so that it may have free range to move forward and backward, from side to side, or up and down, is called a "dolly." The movement of the camera as a whole, in approach or retreat from a scene, is a "rolling" or "traveling" shot. When the camera pivots on its own axis, laterally, or up and down, the shot is known as a "pan shot" and the process as "panning" because of its panoramic character. There are many ways of using the camera to get the desired effect. It may approach for a "low angle" shot, a view of feet, for example, and then rise to take in the scene as a whole. It may shoot from the normal viewpoint, or mount a crane and take an overhead angle in what is known as a "crane" shot.

A keen student of photography after mastering these terms can easily identify some of the shots described in such recent examples of good cinema photography as *Captains Courageous, Seventh Heaven* or *History is Made at Night*.

Next month—something about lights.

Odd Data From The Studio Lots

By The Observer

IN Hollywood they have a paraphrase for the old adage "a man is known by the company he keeps." Out here they say "a man is known by the car he drives"—and the saying applies equally to Hollywoodites of the feminine persuasion.

Quite a gauge of individual tastes and characteristics can be arrived at by an inspection of Hollywood's parking lots.

Gary Cooper, of *Mr. Deeds Goes to Town* fame, affects the cutdown, topless roadster. He takes great pride in his cars and will let no one else drive them. Upon arrival at the parking place he locks the car carefully and puts the key in his pocket.

Fred MacMurray is obviously Cooper's temperamental opposite. In his car, a convertible coupe, painted gunmetal, he drives up in a cloud of dust, jumps out and walks rapidly away, leaving the door open and the motor running.

Accomplished in many other lines, Claudette Colbert has never learned to drive a car. She arrives always in a chauffeur-driven sedan.

Irene Dunne's is one of the most modest cars in Hollywood—a small blue sedan, but with a uniformed negro driver.

Since most of the studios do not allow even the stars to drive their cars inside the studio gates any of the parking lots in the near vicinity of the large studios afford a vantage point for visitors to the film capitol who want to catch a glimpse of their favorite star.

* * *

Lost, strayed or stolen — a dressing room door. Finder please page Robert Taylor. For the door, which was a little warped and did not close very tightly, was removed one night during Mr. Taylor's absence by some zealous carpenters and replaced by a tight-fitting one. On it, unfortunately, were written phone numbers, addresses and miscellaneous data that Mr. Taylor had jotted down when no paper was handy and which he would give a good deal to recover.

* * *

Ask a certain Hollywood milkman to name the most polite young man of his acquaintance and the probabilities are that he will say "Freddie Bartholomew." Not long ago, while *Captains Courageous* was in the filming, Freddie paid a visit to the milkman's cart and finding the proprietor absent helped himself to a bottle of milk. The driver returned to find a coin on the seat and this note: "Dear Sir: I have taken the bottle of milk and left the money on the seat. Thank you very much. Freddie Bartholomew." No one has yet been able to persuade the milkman to part with either coin or autograph.

The incident is quite typical of Freddie, who seems to have an amazing faculty of making friends.

Twain Classic Comes To Screen

(*Continued from Page* 1)

goes with an outline of its plans for the Children's Book Festival, there, too, will go word of the filming of *The Prince and the Pauper* and the suggestion that bookstore proprietors use the panels from the film for window decoration.

Classroom and Library Exhibit

The classroom and library exhibit consists of 10 panels teeming with romantic and historic interest. Woodcuts of early Coronation ceremonies, costume pictures of the actors and actresses who played in earlier versions of the film, reproductions of various editions of *The Prince and the Pauper*, from the original up to the present day, are a few of many interesting materials assembled by the research experts to supplement photographs of the various scenes.

Dramatic contrast characterizes the exhibit. The first panel shows the Prince in all the panoply of his exalted position; the other the Pauper in his rags. A third panel presents the Court of Henry the Eighth as it was recreated for the film. Central motif is Holbein's famous portrait of Henry, which illustrates strikingly how closely the costume department has adhered to designs of the period in clothing the characters. Successive panels show the Pauper in Offal Court, in contrast to the Prince in his palace, and Rufflers Court in the woods. An entire panel is devoted to Miles Hendon, Soldier of Fortune, whose character dominates the story.

To the majority of people, however, it is the seventh panel showing the Coronation which will possess the greatest interest, for step by step the famous ceremony is enacted, just as it will be in London a few weeks hence. Every detail is complete from the entrance to Westminster Abbey to the administration of the sacrament and the placing of the Crown on the head of the newly made monarch. Reproductions of quaint woodcuts of the Coronation of George IV and of Victoria provide interesting contrast to the modern stills.

Literary interest predominates in panel eight, which is devoted entirely to incidents from Mark Twain's life. Panel nine shows the various editions of *The Prince and the Pauper*, from the first to the present day, and also the impressive Mark Twain statue in Hannibal, Missouri, where the author is shown surrounded by some of his best known characters. The final panel deals with the play past and present, and includes interesting photographs from early productions, among them one which shows William Faversham as Hendon and Ruth Findlay as the Prince and another with Marguerite Clark in the dual roles of Pauper and Prince.

Although smaller than the classroom and library exhibit, the bookstore exhibit shares the picturesqueness and charm of its larger companion. It represents a triple cooperation between the motion picture industry, the book department of one of America's foremost newspapers and Grosset & Dunlap, publishers, who are signalizing the appearance of the film by putting out a popular-priced edition of *The Prince and the Pauper*.

Since the primary purpose of the Spring Book Festival of the *Herald-Tribune* is to spread the output of juvenile literature through the year, the appearance of this new volume is especially timely.

The Bookstore Posters

The bookstore posters are three in number. The centre and largest carries the story of the sponsorship of the Spring Book Festival and a collection of striking scenes from the film. Smaller panels have additional pictures appropriately captioned.

"Herald-Tribune" Offers Awards

The Festival to which these posters will help to call attention will be marked by the presentation of two awards of $250 each offered by the *Herald-Tribune*, one for the best book for small children, the other for the best book for older children published this spring. Judges will be Stephen Vincent Benet, Pulitzer prize winner; Mrs. Dwight W. Morrow, author of *The Painted Pig*, noted for her interest in progressive education; Hughes Mearns, author of *Creative Youth* and member of the faculty of New York University; Miss Mary Gould Davis of the New York Public Library staff and Mrs. May Lamberton Becker, editor of "Books for Young People" in *Herald-Tribune Books*.

Publisher, Newspaper And Industry Cooperate To Popularize Film

Children's Spring Book Festival
Beginning May 9th
Sponsored by
BOOKS
THE PRINCE AND THE PAUPER
MARK TWAIN

Central panel of a display devised for the Children's Festival of "Herald-Tribune Books."

DRAMA NOW FILM CLUB IN NEW LOTS

Every now and then, as do most publications, *The Motion Picture and the Family* gets a kindly letter from some reader saying that she has enjoyed or profited by the monthly contents.

Not often, however, is the whole focus of the program of an organization changed as a result.

Changed After Seeing Magazine

That was why there was an especial thrill in learning from Miss Sue Thatcher of Brooklyn, New York, that the New Lots Drama Club had become the New Lots Movie Club merely because its leader stumbled upon a copy of *The Motion Picture and the Family* in the community library.

"It turned our attention to pictures," Miss Thatcher advised, "and now we are devoting our programs to research along that line, using *The Motion Picture and the Family* as a sort of textbook. It is a bit hard to have to go down to the library all the time to read it," she added a shade plaintively. Whereupon the editor assured her that she would be happy to put her on the subscription list.

A Clubwoman Chats Upon Family Films

(*Continued from Page* 3)

There was a point of view, and a very understandable one, that the motion picture industry ought to make a specific number of films which are definitely propaganda for peace. Against this was offset the quite reasonable contention that most of the propaganda films to date have been quite ineffective because of the obvious fact that they were propaganda. A considerable doubt was expressed as to whether peace interests would be best served by this type of film—even though it were disguised as a commercial feature film—or whether the best service the industry could give to the cause of peace was by more subtle and indirect methods, by filming the exploits of heroes of peace in such fashion as to glorify those exploits as dramatically and as superlatively as the exploits of the heroes of war.

Ex-Pres. of Chile Speaks

Hon. Carlos Davila, former President of Chile, presented a quite individualistic viewpoint. He said that the idea of pacifism as at present expressed lacks a great deal of potency and followed this up by the rather paradoxical statement that this appears to be "the most propitious moment in which to change the cry of whining pacifism to an aggressive battle cry." "The armaments of the belligerent nations must be answered with more armaments by the peaceful ones; aggressiveness by more aggressiveness; the threat of war, by yet a greater threat of war, and where a million people are ready to die for nationalism, there should be ten million people ready to die for peace. When the radio, press and films are ready to divulge to the people the heroic deeds and battles for peace, then, and not until then, will the defeat of war be started," he said in closing.

Mrs. Harry Lilly, Chairman of the Policy Committee of the East Coast Preview Committee, on the other hand pointed out that the motion picture is primarily a medium of entertainment. "The question naturally arises, then, whether it can show the advantages of peace as a substitute for war in screen stories built about the normal processes of living: stories of the home, office, factory, school, college, industrial and agricultural pursuits," Mrs. Lilly said. "Dramas are or may be unfolded in all of these but could they be projected forcefully enough really to convert men to the ways of peace?

"I think the other media of education per se for peace will have to do much more efficient work, that statesmen will have to solve many economic problems connected with war, that business will have to find some means of employment other than manu-

(*Continued on Page* 6)

STUDY AND DISCUSSION GUIDES

Study or group discussion guides have been produced for the following feature pictures: **Alice in Wonderland, Anna Karenina, Anne of Green Gables, Anthony Adverse, As You Like It, Captains Courageous, Charge of the Light Brigade, Cleopatra, The Crusades, Daniel Boone, David Copperfield, Dog of Flanders, Emperor Jones, Fang and Claw, Give Us This Night, The Good Earth, Great Expectations, Green Pastures, In His Steps, Last Days of Pompeii, Last of the Mohicans, Les Miserables, Little Lord Fauntleroy, Little Minister, Little Women, Maid of Salem, Mary of Scotland, A Midsummer Night's Dream, Mutiny on the Bounty, Nine Days a Queen, The Perfect Tribute, Peter Ibbetson, The Plough and the Stars, Prisoner of Shark Island, Quality Street, Romeo and Juliet, Scrooge, Sequoia, Servant of the People, Seven Keys to Baldpate, The Soldier and the Lady, A Tale of Two Cities, Things to Come, The Three Musketeers, Treasure Island, Winterset.**

A Clubwoman Chats On Family Films

(*Continued from Page* 5)

facturing weapons of war, and many complicated and inter-related social questions will have to be settled before the motion picture will find its audience receptive to its message of peace and its substitute for war, when the main motive for going to the motion picture house is to seek entertainment and relaxation," she said in conclusion.

Miss Mary Beattie Brady of the Harmon Foundation agreed with Mrs. Lilly that the first function of the motion picture was to entertain but felt that the non-theatrical motion picture constituted a great modern medium of peace education.

Miss Grant, in closing the symposium, pointed out that there was another way in which the motion picture exercised a profound international influence upon which none of the previous speakers had touched. In presenting to theatre patrons in America a large number of travel, newsreel and other films with a locale in foreign countries the American film industry was educating the film public to become internationally minded, she said. Also, by disseminating American standards of music, art and technical perfection throughout the world it was creating a better understanding among peoples.

The Latest Family Films

But now to turn our attention from such weighty subjects as world peace to the congenial topic of what is new this month in the line of family film entertainment. First and foremost, for its title if for no other reason, one calls attention to *A Family Affair*, Metro-Goldwyn-Mayer. While this film offers plenty of entertainment for young and old it also conveys a very wholesome lesson. The story is that of a group of crooked contractors who attempt to force an honest judge to further their plans by bringing to light a scandal in his family and who are completely foiled by his integrity. Not a tremendously important film, perhaps, but a very enjoyable one.

Two family films of the month may be said to possess unusual interest. These are *Maytime*, Metro-Goldwyn-Mayer, a completely delightful screen version of the romantic operetta by Sigmund Romberg, featuring that well-liked pair, Jeanette MacDonald and Nelson Eddy, and offering perhaps in Miss MacDonald's songs and arias the most perfect example of voice recording that has ever been done for the screen. The other, a high spot in the month's production schedule, is RKO Radio's engaging film version of Sir James M. Barrie's delightful and, as always, whimsical *Quality Street*. There is little of action in this story of the maiden lady who counterfeited youth to regain the heart of the man she wished to wed, but there is delicacy, charm and the elfin Barrie humor at its best.

Time Out for Romance, from 20th Century-Fox, is also good family entertainment and introduces romance and intrigue in the novel and exciting setting of an automobile caravan.

Bill Cracks Down, Republic, sounds a bit like a Western but as a matter of fact it is a tale of modern industry in the stirringly realistic background of a steel mill. There is real educational value in the scenes of the making of steel.

FILMS FOR THE PUPIL AND TEACHER

(*Continued from Page* 2)

lievable pastel of the period of Napoleon. *Quality Street* is a romantic whimsy, based on happenings of no importance, concerning people of no importance, and is located on a secluded little street where nothing of importance ever happens. It is a delightful, animated projection of the persons of *Godey's Lady's Book*. There is no great climax; there is no great suspense. The charm lies in the characterizations. It is a comedy of manners, producing a remarkable effect of intimacy. Gossipy maiden ladies arrayed in bonnets and caps, with lives barren of any natural excitement, provide their own entertainment in the satisfaction of their curiosity regarding the activities of others—in this case, an old maid of *thirty*, who regains her youth and lover.

Film Must Seem Sincere

Regardless of the care in technical details, there sometimes occur slip-ups so slight as to pass unnoticed at the time of production, which later in the showing become irritants to the audience. As film-reviewers of judgment, while we may, of course, note obvious mistakes in costume, speech, or properties, we should not let ourselves be disturbed by unimportant slips in technical details. Motivation in plot, characterization, and filmic flow, which brings scene after scene as if in a perfectly fitted pattern, are much more important. We should develop an appreciation of the various points of production that bring about an impression of unity and harmony, and feel properly resentful of anything of importance in action, dialogue, characterization, settings or mood that makes the screen story seem insincere.

A good picture is one based on a unified story, worked out to a logical conclusion, showing people reacting consistently at critical moments, against a background correct in details indicative of time, place and manners.

Just a few requirements, but how difficult to carry out! The true actor must not exploit his own personality, no matter how unique and appealing. He must lose himself in his part, and in voice, in gesture, rhythm of action and in speech create the character of the play so that the audience believes in him. Let him overdo his part, the result is a caricature; let him under-play it and he loses the essential characterization and the plot emphasis. He must live the part. We are fortunate this month in having some excellent examples of this quality of sincerity as it is developed in persons and places and things.

SEVENTH HEAVEN
(*20th Century-Fox*)

Seventh Heaven succeeds not alone in making us visualize the world of sewers and attics of the Paris underworld fringe, the gay Montmarte, and the crowded church transformed into a hospital of the World War times, but it reveals the inner feelings that motivate the relationship between Chico and his sweetheart, Diane. The picture deals adequately with the objective world, but its great charm lies in the manner in which the director handles the subjective material. He has carefully maintained the sensitiveness, the tenderness and the delicacy of this ripening love and given it the dignity due a great passion. Most of the best scenes are developed not through dialogue, but through pantomime, in silence which the lovers seek in vain to overcome. The casting is especially happy and results in giving reality to the roles.

CAPTAINS COURAGEOUS
(*MGM*)

No better example of sincerity of interpretation could be offered than that of Spencer Tracy as the Portugese fisherman, Manuel, in Kipling's *Captains Courageous*. We 'forget to remember' this talented player in his former successful roles. We believe in him as Manuel. If we didn't, we could not so thoroughly understand the regeneration he works in the spoiled boy of the story, played convincingly by Freddie Bartholomew. Here is a great photoplay, a story with a fine message to children and grown-ups alike, a story of idealism built upon faith and love. Had Tracy been less sincere, we should have resented or laughed at his idea of Heaven and the Christ. We accept his principles of living and we cry with the boy when his hero inevitably dies. Played against a background of actual scenes of fishing off the Grand Banks, simple incidents of everyday life of these unconsciously dramatic figures take on new meaning in their relationships. The whole production is an excellent example of harmony, unity and sincerity.

"THE PRINCE AND THE PAUPER"

Henry the Eighth's son, the Prince of Wales, changes places with his double, a lad from the London slums.

Some Stirring Books
for Young People
Selected by the
CLEVELAND PUBLIC LIBRARY

STORIES OF YOUNG PRINCES

- The Prince and the Pauper, by *Mark Twain*
- Boy Knight of Reims, by *Lownsbery*
- The Prince and the Page, by *Yonge*
- Book of Princes and Princesses, edited by *Lang*

"BOYS AND GIRLS OF HISTORY"

- Boy Kings and Girl Queens, by *Marshall*
- The Mediaeval Boy, in "Boy Through the Ages," by *Stuart*
- Boys and Girls of History, by *Power*
- History of Everyday Things in England, by *Quennell*

A GREAT STORY WRITER

- Boys' Life of Mark Twain, by *Paine*
- A Lifetime with Mark Twain, by *Lawton*

Printed through the
courtesy of the
____
(Name of Theatre)
Presenting
"THE PRINCE AND THE PAUPER"

"SLAVE SHIP"

The exciting adventures of a sailor who found himself aboard a notorious slaver—the schooner "Wanderer."

Some Tales of Men and Ships

Suggested by the

CLEVELAND PUBLIC LIBRARY

SHIPS WITH BLACK CARGOES

Stories of the Slave Trade

The Last Slaver, by *King*
The novel on which the picture is based.
Black Cargo, by *Marquand*
The Happy Parrot, by *Chambers*
Stained Sails, by *McIntyre*
Glory of the Seas, by *Hewes*
Black Ivory, by *Banks*

ON THE TRAIL OF THE TRADERS

Adventures of an African Slaver, by *Mayer*
Trader Horn, by *Horn*
The Story of an African Chief, by *Nyabongo*
Lobagola, an African Savage's Own Story

IN THE WAKE OF THE WIND SHIPS

When Ships Were Ships, by *Barnes*
Ships and Sailors, by *Rogers*
Two Years Before the Mast, by *Dana*
Vanished Fleets, by *Villiers*
On the High Seas, by *Chatterton*

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(Name of Theatre)

Presenting

"SLAVE SHIP"

SELECTED FILM READING OF THE CURRENT MONTH

THE NEW YORKER, April 3, *Up From Amherst*, by Wolcott Gibbs—a scintilating Profile describing the spectacular ups and downs, principally downs, in the career of Burgess Meridith, star of *Winterset* and *High Tor.*

Colliers, April 10, *Fired to Fame* by Katherine Roberts — more anecdotes about the same star.

Natural History, March, *The Story of Martin Johnson*, by Lowell Thomas—a description of a romantic career which carried two people to the ends of the earth and into the hearts of millions.

Collier's, April 3, *Temper from Paris*—a penetrating analysis by Kyle Crichton of Simone Simon, whose adolescent charms have captured Hollywood.

Liberty, April 10, *The Hollywood Star You Never See on the Screen*—Harrison Forman tells of Frank Capra, worker of magic, and his direction of *Lost Horizon.*

This Week, March 14, 28 and April 7: *Hollywood Scared Her, Hero for Five Garbos, I Tank I Go Home* — abbreviated biographies by Jim Tully of Luise Rainer, Jean Hersholt and Greta Garbo.

Out-of-the-Ordinary Reviews

Stage, April, *Four of a Kind*—Laurence Stallings comments on the *Good Earth, Lost Horizon, The Plainsman, Fire Over England.*

Same publication, under title *Seen in the Dark*, Katharine Best reviews other films.

Scribner's, April, *Hollywood's Prestige Pictures*, by Gilbert Seldes, gives the author's opinions of *The Plough and the Stars, After the Thin Man, Lost Horizon, Camille.*

Asia, April, inaugurates a new department for the review of films relating to the Orient by presenting reviews of *The Good Earth* by Philip McKee, Lin Yutang, Pearl Buck.

For the Intelligentsia

Stage, April, *All Over the Lot*, by Katharine Best—a delightful series of Hollywood impressions.

Review of Reviews, April, *Movies as Historians*, by Robert M. Hyatt.

Scribner's, April, *Fantasia*, by Bergen Evans—in which the author philosophizes about screen mail.

Same publication, *The Newsreels*, by Thomas Sugrue — in which an expert examines their origin, history and social function in America.

Saturday Review of Literature, April 10, *Writer in Hollywood*—Phil Stong's reactions to the cinema capitol.

From the Popular Magazines

Saturday Evening Post, April 10, *Magic Lantern*, by Grover Jones—more adventures in cinemaland; Woman's Home Companion, April, *The Log of the We're Here*—maritime adventures in filming *Captains Courageous.*

For Those Who Take Films Very Seriously

Christian Herald, April, an article by Dr. William L. Stidger on the work of Dr. Howard M. LeSourd in character education through motion pictures; Connecticut Teacher, April, *Visual Education*, by R. E. Wheeler; Educational Screen, March, *A Symposium on Sound and Silent Films in Teaching.*

New Books on Films

A Trio Dealing with Writing for the Films: *Successful Film Writing* by Seton Margrave, Methuen & Co., London; *For the Sake of Shadows*, by Max Miller, E. P. Dutton & Co., *How Writers Write*, Thomas Y. Crowell & Co., containing a description of the detailed processes by which a story is made into a script.

Two Glossaries of Picture Terms: *Dictionary of American Slang*, by Maurice H. Weseen, Crowell & Co.; *Dictionary of Slang and Unconventional English* by Eric Partridge, the MacMillan Co.

"MAKE WAY FOR TOMORROW"

Should married children provide for their dependent parents? This father and mother thought they should.

Timely Books on a Vital Problem

Recommended by the

CLEVELAND PUBLIC LIBRARY

DEPENDENT YEARS ARE LONG YEARS

Stories

Years Are So Long, by *Lawrence*
The novel on which the picture is based.
The Old Ladies, by *Walpole*
Miss Lulu Bett, by *Gale*
Flower of Life, by *Burke*
A Humble Lear, by *Beers*

SAVE AND BE INDEPENDENT

Making the Most of Your Income, by *Blodgett*
What Everybody Wants to Know About Annuities, by *Fitch*
Managing Personal Finances, by *Jordan*
Your Money and Your Life Insurance, by *Giles*

GROW OLD GRACEFULLY

Who Says Old? by *Ferris*
A Way of Life, by *Osler*
On Growing Old Gracefully, by *Courtenay*
Life Begins At Forty, by *Pitkin*

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(Name of Theatre)

Presenting

"MAKE WAY FOR TOMORROW"

Lessons From The Movies

(*Continued from Page* 4)

resourceful and determined, fought the plague with fire and kept the locusts off his crops. Man is not impotent in the face of nature's forces and pests. Aggressive civilization increasingly controls its environment and guarantees security to its people, not by chants and symbols, but by initiative and experimentation.

A third impression comes from O-lan, the wife, who never thought of herself, but who in every emergency met the situation with courage, strength and resourcefulness. She lived her life for Wang, and he took all the credit. When he humiliated her, she was not resentful. She made him what he was, but never till the end of her life did he show any appreciation.

Using these three incidents of this photoplay, significant discussions could be started that would lead right into vital problems of modern life.

SEVENTH HEAVEN

(*20th Century-Fox*)

One of the great transforming influences in human life is the birth of self-confidence and high self-respect. These lifted Chico out of the sewer and gave Diane the strength to fight for her freedom. When these are gone from one, the path of life leads towards the river.

As one's self-respect develops it is easier to believe in God. Chico called himself an atheist, but as he rose in the social scale and found love and respect for Diane, he wanted to believe in God and felt that in some way God had blessed their love and made it sacred and binding.

When war separated Chico and Diane they observed their tryst at eleven o'clock every day and each felt the spiritual presence of the other. This sense of the spiritual presence of one who is away is a tremendous source of comfort and strength. Can it be cultivated or is it a gift? Surely it can be developed, for such sensitiveness is the outgrowth of deep love and longing and comes to one who is willing to be quiet and alone with one's thoughts. Thus does God become a reality to people, and communion with Him is thus made simple.

This whole picture emphasizes the spiritual capacities of the human soul to bring joy and peace to life.

MAYTIME

(*MGM*)

This picture is so impressive with its marvelous artistry and glorious music that its message is almost forgotten. The moral, however, is almost overdone—it is, marry for love; it is the all-important thing in life; don't wait or compromise. From the sentimentalist's point of view, this is beautiful and grand, but is it really true?

No specific answer can be given to that question, for all the conditions must determine final decisions. Usually it is not a question of romance or a career, for this apparent dilemma can usually be resolved by having both. Any achievement in life requires sacrifices—not only by the individual concerned, but also by

(*Continued on page* 8)

Indiana Group Spreads Cheer To Shut-Ins

MEMBERS of the Indiana Indorsers of Photoplays carried good cheer via the film route to a large number of unfortunates and shut-ins last month. The County Infirmary, the Colored Orphans' Home, and Julietta, an institution for the mentally subnormal, were among the places visited.

Whether the illness was mental or physical, the response to the film magic was the same. In every instance the pictures possessed the curative property of joy. A May Robson picture, Mickey Mouse for the orphans and *The Life of Stephen Foster,* constituted the repertoire.

The last visit was to the Indianapolis Boys' Club where the audience was neither of the ill nor the hapless variety, but a husky, happy cross section of young America. And there, laughter rang loud and long.

Visits to Indianapolis institutions are among the regular and most appreciated phases of the Photoplay Indorsers' program.

Lessons From The Movies

(*Continued from Page* 7)

those associated with him or her. To make a rule that the woman must always give way to the man is silly. A woman has as much right to her career as a man. When love and marriage are involved, then the husband should be as anxious to see his wife fulfill her creative possibilities outside the home as the wife is to have her husband fulfill his.

QUALITY STREET
(*RKO Radio*)

"One is just as old as he feels" is a saying that has much truth in it. Phoebe as Phoebe could not shake herself loose from the inhibitions of her age and her role as school teacher, but Phoebe as Livvy had all the spirit and reactions of youth.

How silly conformity becomes at times when it stifles the spirit of romance and adventure! But there is a slang expression that must always have weight in determining conduct and that is: "Be your age." It is balance in life that gives it power, for in the end Captain Brown was in love not with Livvy, but with Phoebe.

Kip and Barbara decided to do what Kip wanted, but one wonders if that decision in the long run was best.

AVAILABLE FREE
This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of *The Motion Picture and the Family.*

Greenwich High Students Disport In The Glare Of The Kleigs

Making a school newsreel teaches an immense respect for the cameramen.

ASK a member of the Photoplay Club of the Greenwich, Connecticut, High School who is his favorite cinema hero at the moment and chances are ten to one that he will name a newsreel cameraman or the editor of a newsreel film.

The reason is obvious. Nothing breeds greater respect for professional competence than to make an amateur experiment in a professional field—and Greenwich not long ago completed its first newsreel.

A Succession of Exciting Scenes

A worthwhile production it was, too, with a succession of exciting scenes, ranging from the ringing of the fire alarm and the orderly exodus of pupils from what was imagined to be a burning building to the thrilling climax of a football game. And most of the scenes went off with almost professional precision.

There were minor catastrophies, of course, such as the moment when the unduly heavy load on the lighting cables blew all the fuses in one room and the amateur Thespians who had screwed up their courage to be movie actors experienced a disheartening letdown. But these were far between.

In the main the film was a series of triumphs for its makers, with the young performers happily imagining themselves either in the roles of professional directors and cameramen, or of the world figures whose deeds the newsreels record upon the screen.

That they might profit as much as possible by the making of the film, faculty advisers gave the students assistance only when it was absolutely imperative. Generally they went it alone, collecting equipment, planning scenes, eliminating the less spectacular activities and rounding up a cast that would know what it was expected to do, but do it with the appearance of casualness.

Net results included accumulation of a great deal of technical knowledge as to how films are made and an increased respect for newsreels as a medium of both education and entertainment.

Much Fun Titling and Cutting

Not the least profitable exercise in the making of the film proved to be the cutting and titling. Secular and sacred sources, classic and modern, were drafted upon with equal impartiality in seeking inspiration for captions. Some of the best were: "Lookie, Lookie, Here Comes Cookie," affixed to a shot of a girl putting ingredients into a bowl in the domestic science room; "Fireman, Save My Child," in the sequence which showed the agitated student turning in the alarm of fire; and the mildly satirical "Parting Is Such Sweet Sorrow," in connection with fast motion sequences of the students rushing from the building at the close of school and buses whirling them away.

Books That Are Filmed Emerge As Best Sellers

Further effective testimony to the influence of films upon the reading public is gained from a perusal of the "Reprint Best Sellers" list given in a recent issue of *Publisher's Weekly.*

Again, as in an earlier list in the same publication, books which have been made into films hold high place, three of them in a total list of 10 emerging into top grades. *Green Light* by Lloyd C. Douglas, released a few months ago, and *The Good Earth* and *Lost Horizon,* both still enjoying Broadway runs, are the trio.

The Green Light sold 60,000 copies within a 60-day period; with announcement of the impending premiere of the film, sales of copies of *The Good Earth* leaped to 3,000 a week.

Stage A Fine Exhibit Upon "Good Earth"

STIMULATED by the success of a similar venture the Springfield, Massachusetts, suggests that a special Chinese exhibit be arranged in advance of the coming of *The Good Earth.*

Such a project, carried out by the Motion Picture Club of the Hooker W. P. A. Community Centre, brought film enthusiasts flocking to the Children's Room of the local art museum and created great interest in the film and in all things Chinese.

Miss Ruth Hoople, executive secretary of the Y. W. C. A., who was born and had lived for 10 years in China, helped by securing the loan of various Chinese custumes, utensils and objets d'art.

Variety of Articles Displayed

Among the articles displayed were an ordinary blue coolie coat such as is worn by the poorer class Chinese; the inadequate soldier uniform which outfitted the Chinese armies so poorly in the revolution of 1925; a very old red wedding skirt once worn by a Chinese bride and some Chinese educational posters, one of which showed the phenomenal increase in motor roads during the past 15 years.

Rare old pottery, with its beautiful, mellow coloring, offered a contrast to a modern reproduction in glaring reds and blues. Wall hangings with the emblems of long life and happiness, chopsticks and rice bowls, musical instruments and photographs of Chinese scenes added to the interest. The study guide on *The Good Earth* furnished background information and wherever possible quotations from the book were associated with the exhibited article so that when the picture was subsequently seen comparisons might easily be made. Mrs. Pearl Davis, Mrs. Wesley Simes and Miss Morrison were others besides Miss Hoople who loaned articles and Mrs. Cornelia Otis Pond, curator of the Art Museum, assisted in arranging the exhibit.

For the formal opening April 1 clubs associated with the Springfield Motion Picture Council and motion picture appreciation classes in the local schools were invited.

Albuquerque Has Film Appreciation Week

Many communities have done effective work in promoting attendance at the finer types of films, but it remained for Albuquerque, New Mexico, to stage an entire Movie Appreciation Week, made official by proclamation of the mayor. Quality of the film entertainment available to American film patrons prompted this fine official cooperation.

Printed in U. S. A.

A Bulletin for All who are Interested in Better Motion Pictures

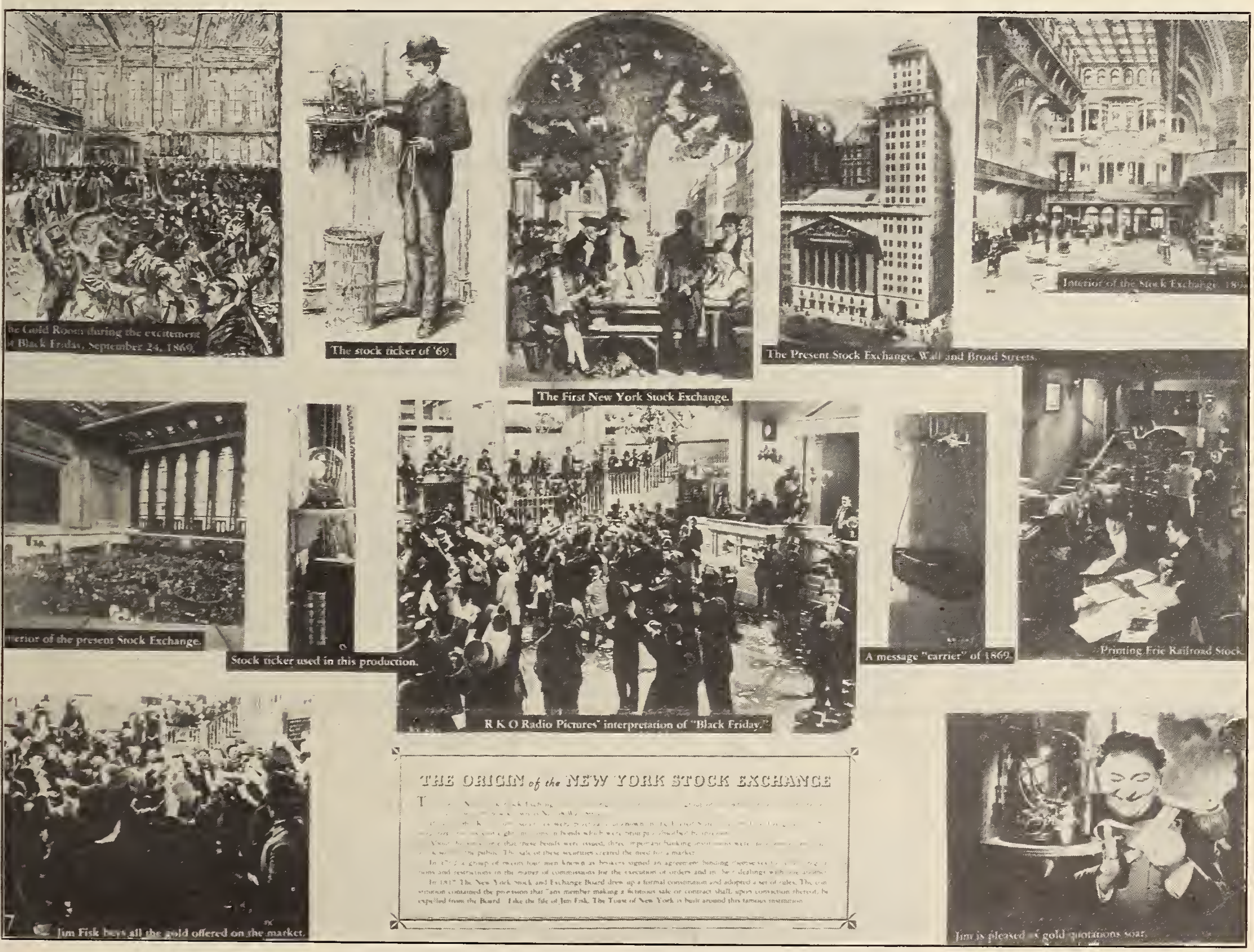
The Motion Picture and The Family

Comment on Current Films by Teachers, Educators, Community Leaders

Vol. 3 MAY 15, 1937 No. 9

MAY 24 1937

Last Exhibit Of Season, On RKO Radio's "The Toast Of New York," Immortalizes The Railroad Barons Who Flourished In The 60's


he Gold Room during the excitement
of Black Friday, September 24, 1869.
The stock ticker of '69.
The First New York Stock Exchange.
The Present Stock Exchange, Wall and Broad Streets.
Interior of the Stock Exchange, 189
terior of the present Stock Exchange.
Stock ticker used in this production.
R K O Radio Pictures' interpretation of "Black Friday."
A message "carrier" of 1869.
Printing Erie Railroad Stock.
THE ORIGIN of the NEW YORK STOCK EXCHANGE
Jim Fisk buys all the gold offered on the market.
Jim is pleased as gold quotations soar.

Perhaps the most interesting panel pictures the origin of the New York Stock Exchange. Rather loosely organized in 1792 by a group of 24 brokers who agreed to bind themselves to certain trade restrictions, it had grown by the 1860's to the establishment pictured above.

A NEW and vital chapter in American history comes to the screen with the issuance of RKO Radio's *The Toast of New York*, subject of the educational exhibit one of the panels of which is pictured above. Edward Arnold, who is gaining quite a reputation for recreating historic figures on the screen, emerges in this film as Jim Fiske, the railroad baron whose financial manipulations were largely responsible for the creation and financing of the great transcontinental railroads.

Eight Picturesque Panels

Last of the educational exhibits for the season, these eight panels on *The Toast of New York* will find their way into the schools and libraries of the United States in the early part of June and will give students an opportunity to absorb information about this colorful incident in the development of a pioneer country before the school bells ring finis to the season's activities.

Incidentally they are likely to create an interest in the events of the period which will stimulate a great deal of highly profitable summer-time reading.

Many famous figures move across the screen in this history of Jim Fiske and his associates. In it, the period of the '60's is recreated with extraordinary atmospheric vividness and authenticity.

The picture covers the period from 1860 to the famous "Black Friday" of 1869.

110 Churches Other Centres Get Film Guide

INFORMATION about the social and ethical aspects of films, as well as their entertainment values, reaches the boys and girls in 110 Protestant churches, community centers and character building agencies in Omaha, Nebraska, as a part of the activities of Mrs. T. Earl Sullenger, local motion picture chairman for the National Council of Federated Church Women.

One of the most energetic local chairmen in the entire church group, Mrs. Sullenger has advised the National Chairman, Mrs. Arretus F. Burt, that in addition to sending lists of current films and ratings to these 110 groups she places motion picture guides in 75 homes and community centers in Omaha.

The next focus of her newly inaugurated program will be to establish motion picture appreciation classes in the schools and churches.

Numbered among future aims are the encouragement of the production of more religious and educational films and the promotion of the use of religious dramas as a valuable force in religious education.

Newsboys Taste High In Films

There is no need to worry about the motion picture tastes of the rising generation, if the choice of 400 Philadelphia newsboys as to their favorite film can be regarded as a criterion.

Invited to a motion picture party to see the "film they liked best" they pleaded for *Lost Horizon,* which emphasizes high idealism and the virtue of tolerance, faith in human possibilities and world brotherhood, and might perhaps be regarded as adult in theme because of its mature though wholesome philosophy. The Erlanger Theatre played host for the showing.

Church Starts New Service On Films

Drafting upon publications of the Motion Picture Producers and Distributors of America and other source material furnished by that office, the North Avenue Presbyterian Church of New Rochelle, New York, has guaranteed to provide a summary and evaluation of most of the current films for each age group in the church. The service was established through the direct intervention of the parents, who recognized the popularity of motion pictures and the extent of juvenile attendance, and who have expressed a desire to know more than advertising tells them about pictures their children see.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by HOWARD M. LE SOURD, PH.D., *Dean of Boston University Graduate School, Chairman.*

THE PRINCE AND THE PAUPER

(*Warner Bros.*)

This picture is one of contrasts in material possessions: the luxury and magnificence of court life as against the poverty and woe of the poor. The whole trend in equalizing opportunities through democracy becomes more significant as one is brought face to face with the old chasm that separates those who have from those who have not.

But the picture portrays identity in moral standards. Both rich and poor steal, murder and are cruel for the sake of their own selfish goals. The methods are different, but there is no distinction in fundamental principles. Greatness has no guarantee of goodness. Possessions do not stimulate generosity. Education carries no assurance of justice. Formal religion does not generate mercy and kindness. Materialism destroys in every walk of life the fundamental ideals of neighborliness.

The young prince learned something about life as he was forced to take the pauper's place, and came back to his throne with a new point of view. Perhaps if we came to understand people of other races and classes, we too might broaden our sympathies and take a more active part in the whole program of social progress.

A STAR IS BORN

(*United Artists*)

One gets the impression from this picture that success in life is a combination of "lucky breaks" and hard work. People who have the courage to plunge ahead when an opening comes have the first essential towards getting on in life.

Vickie Lester had ambition, courage, persistence and ability. She had also a keen sense of loyalty and to the very end loved and respected the man who contributed so much to her success.

Norman Maine had ability but no self control. He sacrificed a great career to an appetite which he did not try to suppress until it was too late. His weakness was alcohol, but when any man permits himself to become a slave to any emotion within or to any drug without he writes "finis" to his career.

The picture raises again the problem of whether any husband can be happy with a wife whose fame and ability exceed his. The persistence of the idea of male dominance seems to make men prefer death to the apparent humiliation of wife-superiority. But the answer of a boy to his father's reprimand for low grades at school may help to solve this problem. The father said, "The idea of letting your sister, a mere girl, get better grades than you!" To which the boy replied, "Well, girls aren't so mere any more."

NIGHT MUST FALL

(*MGM*)

As a study of a criminal's mind. this picture would be very interesting to a psychologist. The possibilities portrayed of killing within one's self the humane feelings of kindness and sympathy should give every one pause.

Danny was an extreme case, but there are many who are drawn into a dream world, with its callous indifference to the welfare of others. While extreme cases are rare and very dangerous to a few people, the many

(*Continued on Page* 6)

WHAT'S NEXT IN HOLLYWOOD?

By ALICE AMES WINTER

THERE has been a theory that studios, sheep-like, run in cycles, making many pictures in imitation of any innovation that proves popular, but if one tried nowadays to pick out a dominant cycle, one would be hard put to it, there are so many.

The musical cycle, the biographical cycle, the historical cycle, the gay, vaudeville-like cycle, the detective cycle and the romantic cycles are all buzzing. And there is a larger number of players under contract to the major studios than ever before in picture history, while Central Casting Corporation (an adjunct of the Motion Picture Association, which places "extras" and "atmosphere" players without cost to the applicant) has some 22,000 on its lists.

There are, of course, two phases to picture music. There is the incidental music that ripples like an undercurrent to any picture, intensifying, with greater or less power, according to the genius and sensitiveness of the musicians, the emotional crises of the story. By the subtle suggestion of rhythm, sometimes almost without our realization, it sweeps us into harmony with picture currents. Then there are the pictures in which music plays a

(*Continued on Page* 6)

Films Prove A Strong Ally Of Reading

THE motion picture is enthusiastically endorsed as "an ally" rather than a foe of reading, in a report given by Arthur W. Courtney, Radio and Motion Picture Chairman of the New York City Association of Teachers of English, which is published as a part of the yearbook of the association.

Into his report Mr. Courtney incorporates the comments of Richard James Hurley, librarian of the Roslyn, New York, High School with relation to a survey he made on the motion picture and reading habits of 800 junior and senior high school students.

Discovering that every boy and girl attended at least one motion picture a week, he bent his efforts towards attracting their attention to worthwhile books correlated in some way with films.

Through establishing a movie corner and posting suitable clippings, book jackets and stills he kept the interest of his pupils constantly aroused. The result was that he increased the circulation of books whose thematic material was related to films by 200 to 300 per cent. Moreover he deftly led his pupils to incorporate into their reading biographies of such world-renowned figures as Florence Nightingdale, Pasteur, Rembrandt, Cecil Rhodes, Cardinal Richelieu.

He discovered also that motion picture attendance is greater in junior than in senior high school and so it is important to interest the juniors.

Atlanta Wants Its Favorite Daughter

Whatever may be the desire of other parts of the country as to who should play the role of Scarlett O'Hara in *Gone With the Wind,* there is no doubt whatever in the minds of the Better Films Committee of Atlanta, Georgia. Their choice is Miriam Hopkins, one of Georgia's native daughters, and they are bending every effort to see that she gets the coveted starring part if possible.

Motion Pictures Make Strong Plea For Peace

Motion pictures definitely emerged into the role of standard-bearers for peace in connection with the issue of "News of the Day" released in commemoration of America's entrance into the World War. Views of the convoying of troop-laden transports, of submarine warfare and of fighting on the Western front, culled from actual wartime footage, were interspersed with editorial material emphasizing the horrible consequences of a resort to arms, so that the film as a whole constituted a vivid and dramatic plea for world concord.

East St. Louis Council Uses Special Scores

WHEN members of the Better Films Council of East St. Louis, Illinois, undertake to evaluate feature films locally shown there is nothing hit or miss about their procedure. The organization, of which Mrs. Ralph N. Hill is chairman, has recently prepared special score sheets to guide its previewers. These are some of the attributes upon which previewers are asked to comment: entertainment values, basic theme, story, social value, plot and structure, direction, acting, photography and lighting, settings, costumes, make-up, properties, dialogue and musical effects. In addition each previewer states whether he or she considers the title appropriate or misleading.

A Thorough-Going Analysis

After such a thorough-going analysis there is little likelihood that films which do not meet all the requirements will slip by with a high rating.

To the East St. Louis Council goes credit for a new high in attendance at a showing of one of the research exhibits issued by the producers. Exhibits on *The Plainsman, The Good Earth* and *Maid of Salem,* displayed in the corridor leading to the Federal Art Project Exhibit held during a teachers' convention, were viewed by 1,500 visitors in a week's time.

Film Exhibit Comes To Rescue

Motion pictures as a purveyor of education scored again in a recent happening in New Jersey.

A local clubwoman who was giving a talk on "Witchcraft" appealed to the Free Public Library of Elizabeth for a portrait of Tituba, one of the most famous of the Salem witches. Although the library possesses a collection of 150,000 prints there was not a picture of Tituba among them, nor did a diligent search of the bookshelves disclose one.

In the Nick of Time

On the afternoon of the day the request was made, however, the research exhibit on *Maid of Salem* arrived, and there, in a prominent place, was Tituba's portrait. The delighted clubwoman not only borrowed the picture of Tituba, but the entire exhibit.

A particularly effective method of handling research exhibits so that the utmost value may be obtained from them is reported by C. A. George, the Elizabeth librarian. The library maintains a weekly delivery service of books and pictures which goes to all the schools. When a new exhibit arrives the schools are notified and in the order in which requests are received the exhibit is routed out to them. Exhibits are being extensively used in classes in geography, history, literature, costume design and art.

WHO'S WHO IN BETTER FILMS

OUT in the Goldenrod State where Mrs. Elmer Gailey is Motion Picture Chairman of the Third District of the Nebraska Federation of Women's Clubs, they refer to her as "a woman who has taken her job seriously." Hers has been an exceptional career of practical service in behalf of the Better Films movement.

Mrs. Elmer Gailey

Some District Chairmen may maintain a casual contact with the clubs of their District; not so Mrs. Gailey. She is systematically in touch with all the clubs and has urged the appointment of a motion picture chairman for each. During her two years in office she has delivered innumerable lectures on films, has talked motion pictures on the radio and has presented admirable suggestions for the promotion of the study of motion picture appreciation at both County and District conventions.

Always Mrs. Gailey's emphasis is upon educating women sufficiently in the science and art of motion picture production so that they will be able to gauge intelligently what are really fine pictures.

Mrs. Gailey is, herself, an exceptionally well qualified judge, since she was associated with her husband for a number of years in the management of one of the leading Nebraska theatres. Having been in the theatre business when the program consisted of a one-reel comedy and a two-reel feature and tickets were sold for five and 10c, and grown up with it, she knows pictures from every angle.

While Mrs. Gailey and her husband were active in theatre management they devoted much time to previewing pictures and making a careful study of them so that they might offer only the best for local consumption.

In the past five years Mrs. Gailey has been disassociated from theatrical enterprises but that has only served to intensify her interest in films.

Has Other Activities, As Well

Although motion pictures absorb much of her time she has also found opportunity to participate in other activities. She was for seven years secretary of the Women's Club of Wayne, Nebraska, and for two years its president. During her term in the latter office the club realized its dream of a club home. Mrs. Gailey has also served as president of the local unit of the American Legion Auxiliary and is now secretary of the Third District for the Department of Nebraska. She is a former high school teacher and has been for a number of years an active member of the local Business and Professional Women's Club.

In spite of her wide range of activities she is faithful to her domestic duties and an ideal wife and companion to her husband, with whom she spends much time in fishing and other outdoor activities.

A CLUBWOMAN CHATS ON FILMS FOR THE FAMILY

By Mrs. William Dick Sporborg,
Chairman, East Coast Preview Committee

A FEELING of regret surges when the East Coast Preview Committee work draws to a close for the summer months. Not that our interest in pictures lessens any during the vacation period, for the output of good films is today so great that no alert person, fond of good entertainment and cognizant of present-day trends, would remain too long away from the motion picture theatre. But we do enjoy the camaraderie of our meetings and the stimulating interchange when, as regularly happens, we get into the midst of a discussion upon some vital aspect of the film question.

Since my active association with the East Coast Preview Committee for a little more than three years, I look back over what has transpired realizing that more significant milestones have been passed this year in the motion picture field than ever before. Perhaps you will agree when we mention only a few of the new highs in motion picture production attained during the past year: Have we not seen in *Romeo and Juliet* the finest Shakespearian production ever presented on the silver screen—and probably one of the finest ever seen on either stage or screen? The past year has marked the advent in the films of one of the great music masters of the generation, Leopold Stokowski. It has seen the filming of such literary classics and much discussed current novels as *The Good Earth, Anthony Adverse, Lost Horizon, The*

(*Continued on Page* 4)

Holds Appeal For Picture Enthusiasts

FOR those who can wend their way towards Hollywood this summer the annual convention of the Cinema Appreciation League, to be held July 22 to 27 in Los Angeles, presents much of interest.

A few of many highlights include a Cine-Art performance, giving a behind the scenes glimpse of motion picture methods; round tables on such practical topics as "Objectives, Methods and Sources of Motion Picture Appreciation," "Social Studies and International Relations," "Audio-Visual Aids," "Radio and Television in Education," "Stage and Screen Makeup" and "Libraries in Motion Picture Appreciation;" a Cine-Art Banquet, with leading Hollywood artists and directors as speakers, and an excursion to the studios, climaxed by a preview.

Round table chairmen will include Mrs. Sarah McLean Mullen, Dr. M. Metfessel, Mrs. T H. Rew, and Mrs. Mary Duncan of the University of Southern California; Fred Orth of the University of California of Los Angeles and A. B. Shore of Max Factor.

Summer Film Institute

A Summer Motion Picture Institute will be held from June 20 to July 30 with courses in Appreciation of Motion Pictures and Audio-Visual Education by Mrs. Sarah McLean Mullen; Motion Picture Production and Scenario Writing by Dr. Boris V. Morkovin, of the University of Southern California, and Social and Psychological Aspects of Motion Pictures by Dr. M. Metfessel. On July 6 and 7 a Motion Picture Forum on Writing for the Screen will present Dudley Nichols, of *The Informer,* Graham Baker, of *History is Made at Night,* and other leading screen writers as conductors of the sessions.

On July 7 after awards are given for the best screen story written by students of the Summer Institute, teachers and members of the Cinema Appreciation league, members of the Forum and authors of the best stories will be honor guests at a tea given in her garden house by Miss Frances Marion, who wrote the screen story of *Camille.*

Achieves A Fine Broadcast Record

On June 29 the Better Films Committee of Macon, Georgia, will conclude seven years of regular motion picture broadcasting. During that period there have been but two weeks in which the committee did not present a broadcast. That was when the local station was absorbed into one of the broadcasting chains and a complete readjustment had to be made.

Many requests are received for repetitions of the broadcasts as club programs or school lectures.

Ga. Leader Is Honored By A C. of C. Medal

DOWN in Atlanta, Georgia, they obviously appreciate the importance of motion picture activities. That fact is evidenced by the presentation of the Chamber of Commerce award to Mrs. Alonzo Richardson, Secretary of the Board of Film Review, for being Atlanta's outstanding citizen in religious, civic and motion picture work. This reviewing board serves as a clearing house for all motion picture organization activities in Atlanta and the Better Films Council, of which Mrs. Clifton Perkins is president, works in close cooperation with the board and receives much of the impetus for its activities from this source.

Council Has Passed Some Significant Milestones

The Atlanta Council has passed a number of significant milestones this year. For a number of years it has tried to gain an entree into the schools to enlist interest in better films. This year its goal was reached when the Board of Education officially authorized the introduction of motion picture study into the curriculum and the use in the schools of all the study guides prepared by the editorial committee of the Department of Secondary Education of the National Education Association.

Another new step this year has been the inauguration of a bulletin board service in the boys' and girls' department of the Carnegie Library. Upon large bulletin boards informational and advertising material regarding the superior pictures is regularly posted.

The council has also established a regular class of instruction on what to look for in pictures and how to grade them as to audience suitability.

Wear "Good Earth" Almost Threadbare

Though they could not see the film, blind readers constantly haunted the Cleveland Library for the Blind when *The Good Earth* was showing in the Ohio city and the three copies of the book in braille were worn almost threadbare.

Sighted Readers Enthused Too

Similar interest was recorded by the sighted readers, for although the Cleveland Public Library has a hundred copies of *The Good Earth*, borrowers frequently had to be told, "we haven't a copy" when the film version of Pearl Buck's novel was showing in Cleveland.

Much of this interest was undoubtedly stimulated by posters and other display material in the fiction and history divisions as well as by an elaborate exhibit in the second floor corridor, which inspired a great deal of conversation about the film.

FILMS FOR THE PUPIL AND TEACHER

By **Sarah McLean Mullen**

Head of English Department and Co-ordinator of Visual Education, Abraham Lincoln High School, Los Angeles; Author of "How to Judge Motion Pictures."

THE school year is flying along, with only a brief time left for the unit on motion pictures which an increasing number of teachers are incorporating into their class work. What materials shall be studied? What pictures shall be selected for the whole class to see as a required part of the course? How can motion pictures and literature or social studies be connected? These seem to be almost universal problems for the teacher.

The first question finds its answer in the many excellent articles in current magazines listed in each issue of the *Motion Picture and the Family* and in the discussion guides, published by Educational and Recreational Guides, Inc. As to the second question, the choice of pictures depends upon the use to be made of the picture to be studied. And the third, well, that depends upon the class, the pictures, and the ingenuity of the teacher.

SHALL WE DANCE?
(*RKO Radio*)

If the emphasis of the class work is to be upon the motion picture as a form of dramatic art, then excellent results would grow out of a study of the latest hit of Fred Astaire and Ginger Rogers. It is a fine example of what constitutes screen entertainment. One should note the zest with which the story is carried forward without interruption by the dance numbers, songs, or comic sequences, especially those of background characters. Not only does the film constitute a good example of coherence and sustained dramatic interest. It will also afford opportunity for a discussion of what makes one laugh. No one could sit unaffected through Mr. Horton's delayed responses or his scenes of self-induced sea-sickness, or listen silently to Eric Blore as he spells out the location of his incarceration, or to the "shushing" scene in the club. Astaire's dance number in the engine room is superb in its setting and in its interpretation of the rhythm of the dance while other dance numbers are equally effective in depicting grace of line and motion. The whole production is a cinematic treat.

THE PRINCE AND THE PAUPER
(*Warner Bros.*)

While most of the world is saying, "Oh, to be in England," there comes to us through the movies a palliative to our desire in the form of an unusual fantasy based upon Mark Twain's beloved story of a boy king and his misadventures. It is, of course, a plot based upon mistaken identity. The story is good, but our attention is really centered upon the pageantry of the coronation. It is a magnificent spectacle. One of the strongest features of the production is the musical setting and this should be carefully considered. There are many possibilities for historical discussion and an equal number for points of cinematography, including the value of using identical twins instead of resorting to trick photography, as is usually done; the employment of suspense and the careful mounting of sets and costumes.

Historical Shorts

If one has a class interested in American history especially, there is available a delightful group of short subjects to fit the need. They will provide discussion material concerning historical content and also concerning screen art and technique.

SERVANT OF THE PEOPLE
(*MGM*)

This two-reel picture is a stirring dramatization of the framing of the Constitution at the Convention in Philadelphia in 1787. Of the many excellent characterizations of historical persons, that of the astute Benjamin Franklin is the most skilfully presented. Lavish costumes and settings, verified as authentic, form an essential part of this feature. The photography, too, is good.

SONG OF A NATION
(*Warner Bros.*)

Vividness and sincerity mark this two-reel color picture of the circumstance attending the conception of our national anthem. In exquisite color, it depicts the bombardment of Fort McHenry by the British, the event which stimulated Francis Scott Key, while a prisoner, to write *The Star-Spangled Banner*. The flag and the anthem take on new meaning through this excellent dramatization.

MT. VERNON
(*RKO Radio*)

This unusual, informational short film presents the interior of Washington's beloved home on the shores of the Potomac river. One has a finer conception of the personality of the "Father of His Country" after a screen visit to the home of America's first gentleman. The film is photographed with skill and artistry.

GIVE ME LIBERTY
(*Vitaphone*)

The perilous times preceding the decision of the American colonies to break away from British rule are given new meaning through this beautiful two-reel

(*Continued on Page* 7)

A Clubwoman Chats On Family Films

(*Continued from Page* 3)

Soldier and the Lady, Camille, Captains Courageous, Winterset, As You Like It, Ramona. It has brought biography to the screen in *Rembrandt* and *The Story of Louis Pasteur* so historically yet so dramatically handled that it has registered an appeal not only to the intellectuals but to the whole range of motion picture audiences.

The year has seen a change in the focus of the activities of most Better Films groups. The trend is increasingly not towards selecting and classifying lists of pictures, since the majority of current films are without offense even to the most captious, but towards the singling out of the most outstanding pictures. All over the country civic groups have articulated appreciation of such films as *A Midsummer Night's Dream, Romeo and Juliet, The Good Earth.* Musical groups have urged attendance at such films as *When You're in Love, Naughty Marietta, Rose Marie, Maytime.* Social work agencies have urged patronage of *Fury, Winterset, The Devil is a Sissy.* The year has been marked, too, by higher standards of public appreciation of the best in film fare. Record patronage of pictures like *Lost Horizon, Call it a Day, The Good Earth, A Star is Born, Quality Street,* have indicated that the public is awake to the artistic, cultural and entertainment value of current film offerings and is patronizing the best.

Stokowski Signs Contract

We now learn that the coming season, when our committee reconvenes in the fall, will offer new film opportunities. Leopold Stokowski has been signed for a long term contract; Kirsten Flagstad, sensation for the last three seasons at the Metropolitan Opera House, will make her debut in the films. Musical subjects have been proven so popular that producers inform us that the lives of Beethoven, Chopin, Victor Herbert and others, treated with the same dignity as were *The Story of Louis Pasteur* and *Rembrandt*, will find their way to the screen. There is in prospect a film version of Elsie Haven Schauffler's play, *Parnell*, and of Jane Austen's *Pride and Prejudice*, the drama of Marie Antoinette, based largely upon Stefan Zweig's biography, and the world premiere of the first *full length feature* production of animated cartoon variety, Walt Disney's *Snow White*.

Of the month's quota of family films, easily the most outstanding is Warner Brothers' version of Mark Twain's child classic, *The Prince and the Pauper*. Rarely is a film production so opportune. Released almost simultaneously with the coronation of King George VI of England and having as its climactic scene an English coronation of an earlier day, it will be widely sought not only

(*Continued on Page* 5)

At Last Hollywood Interprets Itself To The Public In United Artists' Behind-The-Scenes-In-Filmdom Picture, "A Star Is Born"

BEHIND THE SCENES

1. Electricians train 5,000 watt arc-lamps on "A Star is Born" settings.

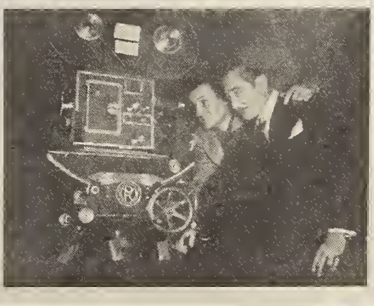
2. A scene, as the electrician sees it from his position on high.

3. The camera placed for a closeup of Miss Gaynor.

4. Director Wellman, holding a "finder," a device to determine focus.

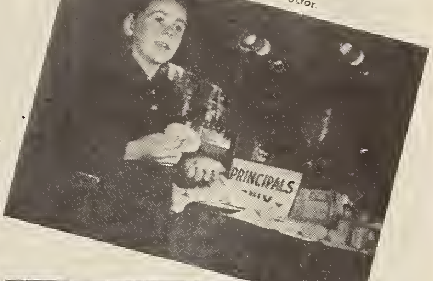
5. Intimate behind-the-scenes photo of "A Star .is Born" troupe in action.

Janet Fredric
GAYNOR • MARCH
A STAR
IS BORN
Produced by DAVID O. SELZNICK



6. Director Wellman explains to Adolph Menjou how the color camera works

7. A make-up table, near the set, and young A. W. Sweatt, 13 year old actor.



8. Flies are not welcome on the film set, as is quite evident.

9. Henry Ginsberg, right, general manager of Selznick International, talking to Director Wellman.

10. Touching up, just before the scene is shot.

NOT to know about Hollywood these days is to experience a definite educational lack. The motion picture industry has had its greatest development in the United States, and the lives of the famous figures of the silver screen properly and appropriately write themselves across the pages of American history.

Fitting indeed is it, therefore, that the new Selznick-United Artists production, *A Star is Born*, should be made the subject of an educational exhibit. Through the eight panels in this exhibit hundreds of thousands of eager students and film-goers throughout the United States will get a real, behind the scenes glimpse of what Hollywood is like and will have the opportunity to trace the various steps in the process by which stars are made. Coupled with the story of the rise of Janet Gaynor as the star of the film is the tragedy of the decline of the husband and one time co-star who was responsible for setting her footsteps on the rounds of the ladder to fame. That one goes up while the other goes down is one of the persistent heart-breaks of Hollywood which gives this film unusual verity and appeal to those who know the screen capitol.

For its educational value the exhibit relies upon the extremely interesting manner in which it pictures the technical and vocational aspects of film making.

A Clubwoman Chats On Family Films

(*Continued from Page 4*)

for its artistic merit, but because thousands of people will wish to see the screen replica of England's most important historic ceremonial. Mindful of the timeliness of the coronation scene, the research department of Warner Brothers has spared neither time nor expense to reduplicate in every detail a ceremony that has remained unchanged through centuries of English history. *The Prince and the Pauper* has been many times presented on stage and screen, but it is said that this performance exceeds them all in charm and lavishness. Of that you will, of course, judge for yourselves. We do not hestitate to prophesy, however, that you will be captivated by the performance of the twin brothers, Billy and Bobby Mauch, in the title roles, and that you will find the entire film stimulating entertainment.

Aside from *The Prince and the Pauper* the two films of the month that will probably interest all members of the family most are *Oh, Doctor*, Universal, of which Edward Everett Horton, the popular mirth-maker, is the star, and *Wake Up and Live*, 20th Century-Fox, which brings to the screen those already widely known radio favorites, Walter Winchell and Ben Bernie, and publicizes their famous feud.

Followers of family entertainment need not be limited to these two films, however. Quite a generous number of family pictures emerged from the studios this month. Among these were *The Good Old Soak*, Metro-Goldwyn-Mayer, featuring Wallace Beery, which East Coast previewers have called "an unpretentious but diverting little comedy of family life made entertaining by the complete naturalness of the characters." The theme of this hinges about the attempts of the family to cure the lovable father of his unfortunate taste for intoxicants.

Other Family Films

Of remaining family films the majority are Westerns: *Trapped*, Columbia; *West Bound Mail*, Columbia; *Rootin' Tootin' Rhythm*, Republic; *Smoke Tree Range*, Universal, featuring Buck Jones; and *Hills of Old Wyoming*, Paramount, another Hopalong Cassidy film. Speedboat racing figures in *Motor Madness*, Columbia; *Navy Blues*, Republic, is a marine mystery; *That I May Live*, 20th Century-Fox, deals with efforts of a convict to reform and *Fifty Roads to Town*, 20th Century-Fox, is mild romance.

IMPORTANT TO ALL READERS

The very last research exhibit of the season—on RKO Radio's *The Toast of New York*—story of the financing of the transcontinental railroads, will be ready for distribution early in June. *But* it will be sent only to those who *make a special request*. If your school or library can display this exhibit after June 10, advise us *today*.

Motion Picture Producers and Distributors of America, Inc.

28 W. 44th Street
New York, N. Y.

What's Next In Hollywood?

(*Continued from Page* 2)

major part. It is evident that grand opera has a certain artificiality. It is based on conventions that do not appeal to mass audiences. For example, when emotion is at its highest, all action stops while the prima donna or the tenor comes to the front and sings an aria. But in pictures the action does not stop and bits of opera slip in as natural parts of the dramatic sweep. When Nelson Eddy comes swinging through the woods to the rescue of Jeanette, he sings as he swings. It was not the music that made the difficulty to the mass audience—"There is no such thing as high-brow music." The difficulty was in adjusting music and drama. Pictures are making strides in bringing harmony between the two. The realization of this and the consequent outreaching to a wider public is what is bringing distinguished musicians to Hollywood in greater and greater numbers—Stokowski signed up as co-worker with Deanna Durbin in *A Hundred Men and a Girl;* Oscar Strauss came from Vienna to write the music for *Make a Wish* for Bobby Breen. With the increased musical interest has come, also, a realization of the heroism and drama of the lives of many of the great musicians of history, so that music flows out into biography, and we have the lives of Beethoven, of Wagner, of Chopin, of Victor Herbert, in preparation for the screen.

Of the biographical pictures now on the screen, easily leading are *Parnell* and *The Life of Zola.*

It takes an Irishman to be as picturesque a public character as was Parnell, a man whose private life was of as great interest to the world at large as was his spectacular fight in Parliament for Irish independence. In the picture, thanks to MGM, we have Myrna Loy, ethereally lovely, and Clark Gable, an ideal combination for this adroit compound of thrills, love and politics.

Pasteur and *The Good Earth* have given us something of the scope of Paul Muni's genius. In that Austrian temperament of *The Life of Zola* at Warner's, his finds a congenial medium of expression in the character of the famous French novelist who dared to take the unpopular side when his country went mad, with characteristic madness, in its hatred of Captain Dreyfus. As history records, Zola's passion for justice did not end when the courts had pronounced sentence and the victim had been sent to the hell of Devil's Island. Not until he had won his battle for right, brought Dreyfus back for retrial and restored the man to all his ancient honors, was Zola's fight ended.

There was a delightful episode during the filming of the picture. On the stage, for five minutes, Muni made an impassioned plea before the Court. Three hundred of the cast and the extras listened. They were supposed to boo and hiss the allegedly unpopular side, but they forgot their part and burst into applause—so the director had to do the scene all over again.

Now we turn to history. Cecil De Mille goes south to study the bayous of Louisiana and the romance of Jean La Fitte, the famous pirate in *The Buccaneer*, while from the same studio, Paramount, Frank Lloyd goes north for much of the picturesqueness he will bring into *An Empire is Born*, a film touching upon those pioneers of business, Wells-Fargo. One episode concerns a hurry-up order sent from San Francisco to forward two million dollars in gold from New York, without fuss or undue publicity. Says the studio: "Two men piled the ingots into a sleeping compartment in Manhattan and all the way West they took turn and turn about, while one slept or dined, in the car or at the station. And when the metal got to San Francisco, it was loaded into a van drawn by one sleepy horse, and nobody aboard but the driver. Lloyd opines they do things better nowadays. The gold would be carried in an armored tank, with a Big Bertha at each end and a machine gun squad in the middle.

High, Wide and Handsome, with Irene Dunne, is a tale of the war between railroads and Pennsylvania farmers, when the discovery of oil spurted life and plot.

SELECTED FILM READING OF THE CURRENT MONTH

PACK some of these film articles and books in your vacation trunk:

Famous Figures of the Screen

Saturday Evening Post, May 8: one of the best of screen biographies, *The Great Goldwyn*, by Alva Johnston, in which the writer describes one of the most picturesque figures in Hollywood.

Pictorial Review and Delineator, June: *He's a Tough Guy*, by Myrna Loy, *She's a Softie*, by William Powell, a duo of very human character sketches of each other by members of one of the most popular teams on the screen; Collier's, May 15: *Don't Call Me a Stooge*, by Kyle Crichton—in which some of the tribulations of the Miss Dumont who feeds the Marx Brothers the lines on which their gags are based are described; American Magazine, May: *Norma Shearer's Noisy Brother*, by Jerome Beatty—a sympathetic character study of the man who is conceded to do the best sound recording in filmland.

For Those Who are Serious Minded About Pictures

Educational Screen, April: *Services of the American Council on Education*, by Charles F. Hoban, Jr.—a detailed account of the achievements and plans of the Council with regard to motion pictures; same issue: *Test Questions of the "Thought" Type in Visual Education*, by H. K. Moore of the Thomas A. Edison High School, Cleveland—pertinent suggestions to teachers as to how to use pictures for thought production instead of mere learning; Atlantic Monthly, May: *The Errors of Television*, by Gilbert Seldes—in which the problems attached to this "off again, on again" experiment in motion picture and radio development are described.

Books on Films

Coming in September—*Writing and Selling the Film Story*, by *Frances Marion*, one of Hollywood's most talented screen writers, published by Covici, Friede Company; available now—*Four Star Scripts*, a collection of noteworthy scenarios, collected and edited by Lorraine Noble, published by Doubleday; *The National Visual Education Directory*—a valuable handbook telling where to get visual education materials, compiled by the Motion Picture Committee of the American Council on Education in the United States Office of Education and published by the American Council on Education.

Film Reading of the Lighter Variety

In Pictures; Hollywood Satire, by Nunnally Johnson and Others, published by Morrow, New York; *Sabu, the Elephant Boy*, (illustrated with scenes from the film) by Frances Flaherty, who helped in the filming, Oxford Press, New York; *Maiden Effort*, by Samuel Hopkins Adams,—an entertaining "behind the scenes" romance of moviedom, Liveright, New York; *Present Indicative*, by Noel Pierce Coward, published by Doubleday, in which one of the most successful authors of stage and screen destroys the illusion that his fame was achieved without effort; *Midnight on the Desert*, by John B. Priestly, the author's autobiography during his recent visit to America, punctuated at intervals with descriptions of happenings in Hollywood.

Lessons From The Movies

(*Continued from Page* 2)

mild cases constitute a source of unhappiness and even misery to a multitude. The picture seems to urge people to keep themselves sensitive to human needs and concerned for the happiness of others as a sure safeguard against mental and emotional derangement.

THE GOOD OLD SOAK
(*MGM*)

Such a picture as this ought to be as effective propaganda for temperance as *Ten Nights in a Bar Room.* The waste of human life caused by excessive drinking is a growing tragedy in America for which socially-minded people must find some cure.

Even the drink-clouded mind of the "old soak" had moments of intelligence, as when he blamed himself for the weakness of his son. While the "soak" did force a crooked banker to make amends, father was still a blight on the decency of his family.

WHEN LOVE IS YOUNG
(*Universal*)

In life one either grows up or blows up. Wanda grew up, but she never got away from certain childhood ambitions. She went back to her home town and was disillusioned.

On her return to the big city she said to Andy, "In the races they never let the dog catch up with the rabbit because if they did, he'd find out he'd been chasing a phoney all the time. Well —I caught up with the rabbit."

Most of us are chasing phonies of various kinds, and after a waste of much time and energy we discover how silly we are. The growing up process is partly the development of judgment in discerning what has real value.

Schools Cooperate With Film Committee

An extremely cordial relationship with school authorities is reported by the Better Films Committee of Anniston, Alabama, Miss Lelia M. Jones, chairman.

From data furnished by the manager of the leading theatre a weekly list is compiled by the Committee of the pictures which are to play in Anniston the following week, together with comment as to their audience suitability. This information is forwarded to the principal of the city schools, who is keenly interested in encouraging attendance at the best pictures, and relayed by him to all schools.

That this fine cooperation is not without result is indicated by Miss Jones' comment to the effect that "Our young people are attending all the outstanding pictures and reading the books from which films are made. We feel that we have definitely built up an appreciation for high class pictures."

LIBRARIANS CAN CHEERFULLY RECOMMEND THE VOLUMES IN THESE CLEVELAND LIBRARY BOOKMARKS FOR SUMMERTIME READING

"WAKE UP AND LIVE"

"Put doubt and fear upon the shelf,
Find the strength that's in yourself."

Get More Out of Life

Some Helpful Books in the
CLEVELAND PUBLIC LIBRARY

YOU CAN IF YOU WILL

Wake Up and Live! by *Brande*
The Mastery of Fear, by *Walsh*
Will to Succeed, by *Garesche*
Making the Most of Your Life, by *Morgan*
Dare to Live, by *Breitigam*
Courage for Today, by *Bradley*

THEY WON SUCCESS

Present Indicative, by *Noel Coward*
"We," by *Lindbergh*
Heads and Tales, by *Malvina Hoffman*
Microbe Hunters, by *De Kruif*

FACING THE MIKE

Ten Years Before the Mike, by *Ted Husing*
So-o-o-o You're Going on the Air! by *Robert West*
Your're on the Air, by *Graham McNamee*

Printed through the
courtesy of the

....
(Name of Theatre)
Presenting
"WAKE UP AND LIVE"

"ELEPHANT BOY"

How Toomai went on an elephant hunt and earned the right to become a hunter.

Some Jungle Adventures
Suggested by the
CLEVELAND PUBLIC LIBRARY

THEY KNEW ELEPHANTS
Stories

Toomai of the Elephants, in "The Jungle Book," by *Kipling*
Samadhi, by *Comfort*
Toro of the Little People, by *Walmsley*
All the Mowgli Stories, by *Kipling*

LORDS OF THE JUNGLE

Terrible Tusks, in "Wild Cargo," by *Buck*
Elephants, in "My Animal Friends," by *Brown*
An Elephant is Born, in "Animal Children," by *Eipper*
Elephant Temper, in "Bring 'Em Back Alive," by *Buck*
Poupah the Elephant, in "Beasts Called Wild," by *Demaison*

INDIA—LAND OF WONDERS

Kipling's India, by *Munson*
From Bangkok to Bombay, by *Carpenter*
An Indian Journey, by *Bonsels*

Printed through the
courtesy of the

....
(Name of Theatre)
Presenting
"ELEPHANT BOY"

"A STAR IS BORN"

Courage, hard work, love and heartbreak make a Hollywood star.

Some Books About the Movies
Selected by the
CLEVELAND PUBLIC LIBRARY

GLAMOROUS HOLLYWOOD
Stories

On the Lot and Off by *Chester*
The Skyrocket, by *St. John*
Hollywood Girl, by *McEvoy*
Merton of the Movies, by *Wilson*
Off the Arm, by *Marquis*
The Farmer in the Dell, by *Stong*

BEHIND THE SCENES

Movie Parade, by *Rotha*
Film and Theatre, by *Nicoll*
Documentary Film, by *Rotha*
For the Sake of Shadows, by *Miller*
The Film Till Now, by *Rotha*

SOME STARS THAT SHINE

Twinkle, Twinkle, Movie Star! by *Brundidge*
Father Goose, by *Fowler*
Ziegfeld, the Great Glorifier, by *Cantor*

Printed through the
courtesy of the

....
(Name of Theatre)
Presenting
"A STAR IS BORN"

"STEP LIVELY, JEEVES!"

A perfect "gentleman's gentleman," Jeeves helps his master out of many trying but amusing difficulties.

Some Laugh Provoking Books
Chosen by the
CLEVELAND PUBLIC LIBRARY

THE "JEEVES" STORIES
By *P. G. Wodehouse*

Jeeves
Thank You, Jeeves
Carry On, Jeeves
Very Good, Jeeves

OTHER "GENTLEMEN'S GENTLEMEN"

Ruggles, in "Ruggles of Red Gap," by *Wilson*
Wigger, in "Counterfeit," by *Thayer*
Bunter, in "Busman's Honeymoon," by *Sayers*

"A LAUGH A DAY"

Will Rogers' Wit and Wisdom
My Ten Years in a Quandary, by *Benchley*
A Laugh a Day Keeps the Doctor Away, by *Irvin Cobb*
The Middle-Aged Man on the Flying Trapeze, by *Thurber*
Funny Pieces, by *Leacock*

Printed through the
courtesy of the

....
(Name of Theatre)
Presenting
"STEP LIVELY, JEEVES!"

Films For Pupil And For Teacher

(*Continued from Page 4*)

color film. It brings out clearly the conflict in Patrick Henry's life between duty to family and patriotism. It mounts with fine dramatic workmanship to a climax ending with the famous oration in which he declares his stand for Liberty.

All of these shorts might well be rented for presentation on a program to be shown to the entire school.

Also for the Classroom

If one desires to interest a class in Rudyard Kipling, there is rich motion picture material in *Captains Courageous* and in *Elephant Boy*. Both pictures, as well as *Wee Willie Winkie*, shortly to appear with Shirley Temple in the name role, offer an opportunity to consider the author's attitude toward children, whom he seems to understand completely, although he had none of his own. Of equal interest to the student are the well organized story plots and the dynamic value that he imparts to his backgrounds of persons and of places.

ELEPHANT BOY

(*London Films*)

For the first time in his successful career, Robert Flaherty has adapted the story of another. In this case, the Jungle Book story, *Toomai of the Elephants*, comes to life, with a clever East Indian lad, an orphan, in the name part. In this selection the director follows his habit of choosing not actors, but individuals peculiarly appropriate for the parts, and uses a remarkably wise old elephant in the leading role of Kala Nag. The photoplay follows the jungle tale quite closely. The infinite details of daily life of man and beast, tamed and wild, present Kipling's beloved India so vividly that all future reading of his ballads and tales will take on a truer meaning when one has seen this remarkable photographic epic of the capture of the jungle giants. The camera work is notably excellent, especially in the photographing of the night scenes and those of the big herd.

Here is offered an opportunity to study a successful entertainment film which likewise presents much of "documentary value." Students will find it richly stimulating to observation and will enjoy vying with each other in listing remembered details.

Chairman In Kansas Starts 14 Councils

WITH 14 new Better Films Councils and community film groups to her credit Mrs. Wayne F. Shaw of Kansas City, Motion Picture Chairman for the Kansas Federation of Women's Clubs, captures high laurels in the field of motion picture work. These are the communities in which Councils were started this year: Abilene, Cimarron, Clay Center Dodge City, Emporia, Fredonia, Haviland, Herington, Hillsboro, Kingman, Lawrence, Russell, Wellington and Wichita.

Further evidence of the energetic program carried forward by the Kansas chairman is found in the fact that 436 clubs have motion picture chairmen, 25 newspapers regularly give space to film lists and many Kansas radio stations regularly contribute broadcasting time.

N. J. Federation Reports 75 Photoplay Classes

Seventy-five courses in photoplay appreciation in high schools throughout New Jersey, were credited to the Finer Films Federation of the State in a report presented by William F. Bauer, Chairman of Photostudy, at the April meeting.

The close relationship between the adults in the Federation and the boys and girls in the schools was emphasized by the presence of 300 juniors and seniors from the high schools of Trenton where the meeting was held. The nonsectarian character of the organization was also evidenced through the presence of a Catholic priest, a Jewish rabbi and a Protestant minister as guests of honor.

Describes Happenings Behind the Scenes

Dr. William Lewin, Editorial Chairman of Photoplay Appreciation Committee of the Department of Secondary Education of the National Education Association, who spent some time in Hollywood last year, gave the group a behind the scenes glimpse of picture-making in an illustrated lecture, "The Teacher Sees the Studio."

A resolution was passed by the Federation condemning employment of Bank Night and similar devices as methods of securing attendance at motion pictures.

LAST ISSUE OF THE SEASON

With the current issue, *The Motion Picture and the Family* bids its readers goodbye for the summer months. Publication will be resumed September 15. Send us stimulating news of your summer motion picture activities for that issue. And a happy vacation to you.

The Editor

Insurance Men Enthusiastically Endorse "Make Way For Tomorrow"

The cameraman catches 1,000 *Life Underwriters about to adjourn an Insurance Week Breakfast to attend "Make Way for Tomorrow."*

IT IS a red letter day in the motion picture industry when one thousand insurance men open National Insurance Week by seeing a motion picture film and then go out from the showing to declare that the picture "without being propaganda, constitutes about the finest plea for old age security that has ever been presented to the American public."

Gather for Insurance Week Breakfast

That was what happened in America's metropolis when the Life Underwriters Association of the City of New York, Inc., launched Insurance Week with a breakfast in the Grand Ballroom of the Astor Hotel, followed by an immediate adjournment to the Criterion Theatre across the street to see *Make Way for Tomorrow.*

The picture, a Paramount production featuring Victor Moore and Beulah Bondi, deals with the problem of an aged couple who have not provided securely for their future and are faced with the difficult problem of adjusting their tastes to those of the younger generation upon which they are dependent for support.

Ellis Derby, Executive Manager of the New York Association of Life Underwriters, who had much to do with making arrangements for the theatre party, explained that the association took the insurance men to the Criterion because they were convinced that "they can't go away after seeing that picture without being terribly enthused about their jobs and realizing that they are doing a great service to the public in emphasizing the necessity of conserving for one's old age."

"Every life insurance agent in the country ought to see this film," was Mr. Derby's comment.

Clifford L. McMillan, chairman of arrangements for Insurance Week, was active in planning both breakfast and theatre party. Ralph G. Engelsman, president of the local Life Underwriters, presided at the breakfast and Joseph C. Behan, vice president of the Massachusetts Mutual Life Insurance Company, was the speaker.

HOLLYWOOD LEXICON

2. Lighting

JUST as camera terms a la Hollywood differ from those of all amateur camera users, so the motion picture electrician has his own patois, utterly unintelligible to the layman.

These are some of the terms: "Baby" is a spotlight of from 200 to 500 watts; "hanging the baby to the catwalk" means suspending a small spotlight to the overhead girders or beams in the studios to provide relief light for the players—in other words, to make them stand out from the surroundings.

The head electrician on a set is always called "the gaffer" and his first assistant "best boy." "Niggers," or "gobos," are the black canvas shields used to prevent direct rays of light from entering the camera lens. They are used to carry line shadows from a light to a wall or other part of the set. Such pictures as the Rogers-Astaire dancing musicals call for a blaze of brilliant lights, shadow making devices and light softening gauzes. In other words, they make the electricians shake out their entire "bag of tricks."

When a "spider" is referred to on a movie set it means the connecting block used for serving electricity to the sets—only in Hollywood jargon this is "feeding juice." And the highly important and dignified individuals scientifically known as illuminating engineers are merely "juicers."

Celebrates An Important Anniversary

TWO motion picture producers were singled out for special recognition at the luncheon in April with which the Better Films Council of Chicagoland observed its own fifth anniversary and the 41st anniversary of the first motion picture performance in New York City, which took place on the evening of April 20, 1896.

They were Fox Films, which was presented with an award for having made the greatest number of family films during the five-year period in which representatives of the Chicagoland Council have been previewing, and Metro-Goldwyn-Mayer, for switching its production policy from making films with a pronounced sex element to producing pictures which have contributed to the cultural enjoyment of much of the world's best loved literature and music.

In recognition of the anniversary character of the meeting the theme chosen was "The Motion Picture of Yesterday Enriches Life Today."

Mrs. Richard M. McClure, organizer of the Council and former Motion Picture Chairman of the General Federation of Women's Clubs, spoke on "The Motion Picture of Yesterday"; Mrs. J. E. Baillie paid tribute to one of Chicago's favorite sons, Walt Disney, in an address on "Teaching Mickey Mouse to Walk" and Miss Margaret Moore of the Chicago Lighting Institute spoke on "Edison's Contribution to Motion Pictures." Mrs. E. J. Buchan, a member of the Council, who as "Annabella, the Dancer" assisted Mr. Edison in making his early films, in the days when his studio was known as the Black Maria, gave reminiscences of those experiments.

Early Films Illustrate

An early Stuart Blackton film, *The Film Parade*, a Charlie Chaplin comedy, *Dynamite and Dough*, and two Disney cartoons, *Bears and Bees* and *Flowers and Trees*, were used to illustrate the talks.

At luncheon, for which Walt Disney furnished the favors, there were talks on present-day motion picture activities, Dr. Fred B. Millett, of the University of Chicago faculty speaking on "Motion Pictures and the Drama" and Mrs. Helen Reid Miller, Chairman of the Committee on Standards for Motion Pictures of the National Council of Teachers of English, on "Teaching Our Young People to See Films." Thomas Hungerford, manager of the Lake Theatre in Oak Park, described experiments with Saturday shows for children and Allen Usher of the Chicago Film Board of Trade voiced his appreciation of "Five Years of Cooperation with the Better Films Council." Ken Maynard, motion picture star, was a surprise guest. Announcement of the awards was made by Mrs. Charles Holton, vice president of the Council.

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